

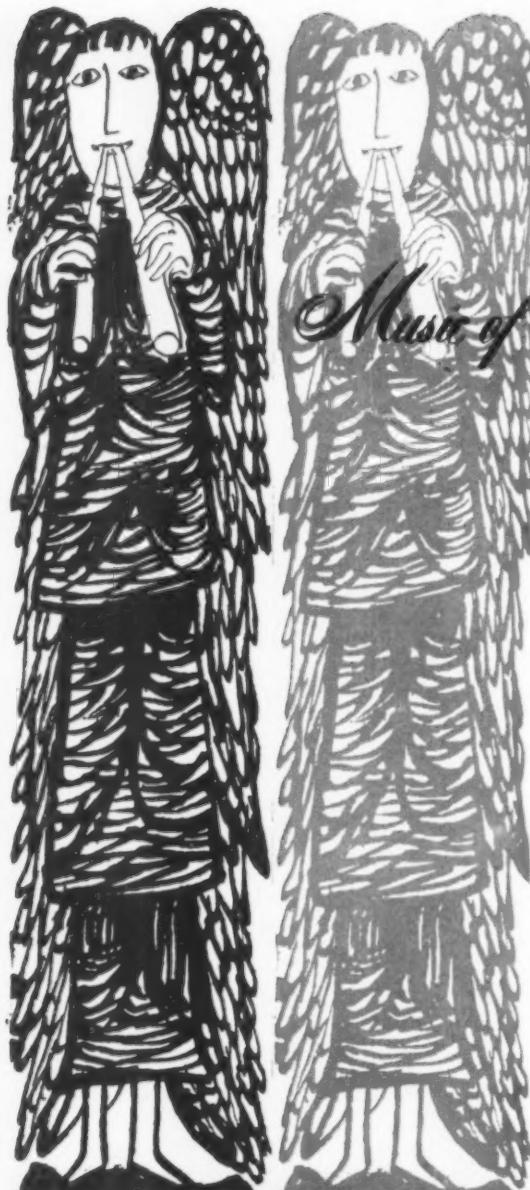
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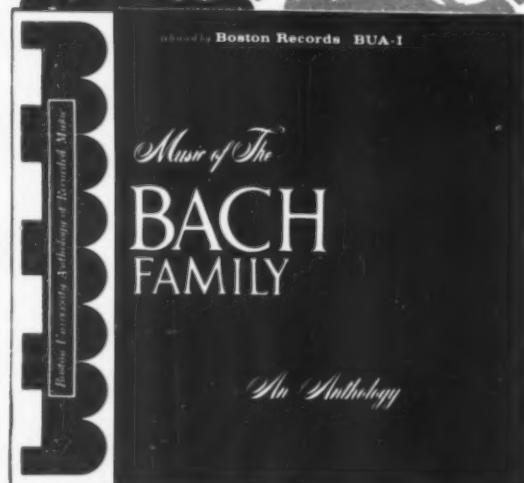
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Suite, from *The Tender Land* COPLAND
Conducted by the composer
Suite No. 2, *Daphnis and Chloe* RAVEL

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JOHN BROWNING, Pianist

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LETTERS TO THE EDITOR

In Defense of Sergeant

To the Editor:

I am unimpressed by Robert Sabin's emotional and fatuous attack on Winthrop Sergeant. It seems to me to be full of extravagant claims and irrelevant statements (for example, why drag in the late Olin Downes?). The real issue is: What should be done about all the bad music by the coterie of sacred cows who form "the backbone of our American Music"—music, the frequent performances of which crowds out a great deal of better music, old and new, foreign and domestic?

Never before have there been so many composers in this country with such a lack of taste and genuine musical impulse. It is quite possible that Mr. Sergeant attacks certain new works, not because they are new, but because he honestly thinks they are bad. Granted that history may judge Mr. Sergeant to be wrong on some things. My guess is that it will judge Mr. Sabin to be extremely foolish at least with regard to some of those composers who "set his brain tingling and his heart afame."

I think Mr. Sergeant deserves a hero's medal for bringing some sense and sanity into a field where waste and injustice prevail.

W. Wynn York, Chairman
Department of Music,
Northern Montana College
Havre, Montana

At last a pro-Sergeant letter—and such a delightfully abusive and readable one, too! Until now, we have received only anti-Sergeant letters, so it is a pleasure to print voices from the other side. I do hope that Mr. York will send me a list of that "better music, old and new, foreign and domestic" that is being crowded out by Copland, Barber, Foss, Schuman, Harris, Kirchner, Schuller, etc. It would be selfish of him to hoard it.

—The Editor

A Reactionary Avant-Gardist?

To the Editor:

You denounce Winthrop Sargent (sic) as a destructive reactionary, and define the "true reactionary" as one who "is unwilling to bask in the familiar and comfortable glories of the classics and to let the present alone. In order to justify himself and to feel secure in his attitudes, he must attack contemporary, challenging and revolutionary art and show that it is worthless. Only when he has demolished the art of his own time, which he is unwilling to accept and incapable of appreciating, can he feel happy about living in the past."

That's quite a mouthful! I've known

Winthrop Sargent for a good many years, and I have no reason to believe that he is more inhibited about basking in the familiar and comfortable glories of the classics than I am, which is not at all. Why should anyone feel obliged to demolish the present in order to justify his pleasure in the past? As for leaving the present alone, isn't that an odd favor to ask of a critic? And about his alleged incapacity to appreciate the art of his own time, I find your easy assumption that because he dislikes it he is incapable of appreciating it monstrous. Might it not be the other way around? Could it not be precisely his capacity to appreciate it that produces his unfavorable verdict?

You call your editorial "The Dangers of Being a Destructive Reactionary." From its content I infer that the principal danger is that of being judged a bad picker. At least you bring out those hostile judgments of Verdi, Wagner and Puccini from Slonimsky's *Lexicon of Musical Invective* as Horrible Examples. From my own rich experience as a destructive reactionary (at least I am aware that I am so regarded) I can testify that the principal danger is being exposed to that kind of sophistry, designed to encourage a distorted vision of musical history in which composers are never appreciated in their own time. This is a fraud. What matters is that the majority of the contemporary audience found in the music of Verdi, Wagner and Puccini precisely that "inspired lyricism" which Mr. Sergeant regards as the fundamental talent of a really interesting composer, as do I. All three died rich, and they didn't earn their money running schools. The fact that there were dissenters has little bearing on the subject, except insofar as one can demonstrate that pens and tongues were sharpened by the critics' frustration in fighting a losing battle, as happened, by his own admission, with Hanslick. And if you want to frighten Winthrop by suggesting that *Wozzeck*, *The Rake's Progress*, *Troilus and Cressida* and *Peter Grimes* may one day be as beloved as *Il Trovatore*, *Tristan and Isolde* and *La Bohème*, forget it. He is not that easily scared. I'll gladly stake my reputation with posterity on the proposition that they won't, and so, I suspect, would Winthrop. As for his being wrong about our composers being unloved and unpopular, ask the record dealers and the managers, or try playing their music at regular prices in non-subscription concerts and without Brahms and Beethoven as bait!

But the accusation that interests me most in your little polemic is that he forgets "one of the most important functions of his own profession as a music critic in turning against the challenging art of his own time. It is not a question of liking this composer or that one—it is a question of openness of mind and willingness to listen." Are you suggesting that one of the most important functions of a critic is to be a press agent for the music of his own

(Continued on page 6)

musical america

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Front Cover: Column in front of the Karlskirche in Vienna. Photo by O. V. W. Hubmann.. Courtesy Austrian State Tourist Office

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LETTERS TO THE EDITOR

(Continued from page 4)

time, regardless of what he thinks of it? Are you suggesting that it is a critic's duty to like as well as to listen, or at least to refrain from the expression of dim views? I know the answers. The critic should not, of course, be a press agent, but he has an obligation to serve contemporary music as an intermediary, interlocutor, educator, etc. Virgil Thomson put it more honestly a few years ago when he said that the critic should be a member of the conspiracy to defend the faith.

Like hell he should! The critic should write what he thinks about what he hears. He has no obligation to anyone but his readers, and they are the judges of whether or not his opinions are worth reading. The composer who has to be explained by the critics should change professions. As a composer, his business is communication. About the plea for openmindedness I can only say that if the benevolent critical attention accorded Stockhausen, Cage, Boulez, Nono, etc. is an example of it, I challenge the propriety of the term. Empty-headedness would be more like it.

Speaking of reactionaries, what is one to think of a magazine that calls itself MUSICAL AMERICA and which has for thirty years or more treated America's most distinctive music, jazz and the musical, as if they weren't music? What is one to say of its editors? You, Mr. Sabin, are the reactionary, an avant-gardist in an age when avant-gardism is fashionable, when to challenge the new is to expose oneself to the charge of bad citizenship. Dangerous? No. Good music need neither woo nor fear the critics, whether their names be Sargeant, Sabin or

Henry Pleasants
Bad Godesberg

To put last things first, Mr. Pleasants obviously has not seen the January 1961 Special Issue of MUSICAL AMERICA with its article on Main Trends in Jazz Today by Marshall Stearns. If he will look in our March issue, he will find Arthur Todd's lively article on Broadway Theatre on Discs. We are well aware of the vital importance of jazz and the musical and we are devoting increasing attention to them.

And I can also point to the columns of MUSICAL AMERICA for the past quarter century to prove that I am not a fanatical or naive avant-gardist. I have never praised music merely because it was new or experimental. Much contemporary music has seemed to me misguided, or trivial, or poorly wrought, or uninspired—like much of the music of the past. But I do believe that some contemporary composers have written great music and that it will endure,

along with Puccini, Verdi, Wagner etc. I do not believe that we are living in an era of artistic drought.—The Editor

Useless Outrage?

To the Editor:

My vote is with Winthrop Sargeant rather than Robert Sabin in this matter of modern music. The tone of outrage which is assumed by the editorial accomplishes little, it seems to me.

Fred Moore
Painesville, Ohio

No Time for Sargeant

To the Editor:

Your issue of February represents an exciting metamorphosis for MUSICAL AMERICA. Congratulations on the splendid article in which your point of view on contemporary music and on waspish critics is brilliantly expressed. You have struck a tremendous blow for music of our time and for American music in particular.

The new format and the educational features give promise of making MUSICAL AMERICA as important in the general musical life of the country as it has been in the past in the commercial concert world. We need this kind of a universal music journal.

Thomas Gorton, Dean
School of Fine Arts
Univ. of Kansas

Help Needed

To the Editor:

I am writing to appeal to your readers for assistance for the music department of small Rust College, Holly Springs, Miss. Recently the building housing their music department burned to the ground and with it all their music, equipment, instruments. Persons interested can aid this school by sending music of all kinds plus instruments or other equipment, also band instruments, prepaid, to Miss Natalie Doxey, Music Department, Rust College, Holly Springs, Miss.

There are many students with great promise as music teachers or artists who are being handicapped by lack of proper equipment. Rust College is small and not rich.

It was founded in 1866 to train the freed Negro slaves and in its 95-year history has trained literally thousands of Negro leaders in that area. I hope your readers can help in this way.

Graham R. Hodges
Pastor, Emmanuel
Congregational Church
Watertown, N. Y.

Language Pioneer Spett. le. Direzione:

I am much admirer of tenor: Beniamino Gigli is I have necessary to find photograph Beniamino Gigli in Costum opera Loreley (Catalani)—Amore dei

tre re (Montemezzi) — Le Roi d'Ys (Lalo)—I Compagnacci (Riccitelli)—is Falstaff (Verdi).

Il great ten. Beniamino Gigli have sing this opere al Theatre Metropolitan New York Opera House.

I am eager to know if your rivista MUSICAL AMERICA have pubblicato foto Beniamino Gigli in this opere.

I can to acquire this book provided this book or Rivista to contain foto del tenore Beniamino Gigli.

Pleasure much your politeness to give a answer kow price in Dollari is I will send money in advance.

With much sincerità much thank you and excuse may bad writhing in Inglese no good.

Bontà Corradino
Via Teano no. 1
Roma

All of us who have ever struggled with a foreign language should admire Signor Corradino's bravery in bending English to his will. And note that he has made himself understood. We are looking up the photographs for him.

—The Editor

Datelines . . .

Newport, R. I.—The City Council of Newport has cancelled this year's Newport Jazz Festival by denying its promoters a permit to conduct the event, which was marred by a riot last year.

Rochester, N. Y.—Isaac Stern has announced a project for the establishment of a National Student Orchestra at Carnegie Hall, composed of college students, and an exchange program that would bring students from abroad to the U. S. for concert tours of universities. American student musician groups would, in turn, play at foreign universities.

Chicago.—Clarence Cramer has commissioned Gerald Ritholz and Harold Peterson to design and build stage settings for the *Barber of Seville* for Cramer's Opera Festival tours. The new sets are specially designed for use in school auditoriums of varying sizes and facilities.

Charleston, W. Va.—The American Symphony Orchestra League will hold its 9th annual Musician's Workshop at the Benjamin Franklin Hotel in Philadelphia in conjunction with its 16th National Convention, June 21-24. The workshop is jointly sponsored by the League and BMI (Broadcast Music Inc.).

New York.—Musically gifted children at Public School No. 61 in New York City have been given enough instruments to form an orchestra by the New York Chapter of the National Committee of Musical Arts.

New York.—William G. Rogers, arts editor of the Associated Press for the past 16 years, retired on Jan. 27. He was succeeded by Miles A. Smith.



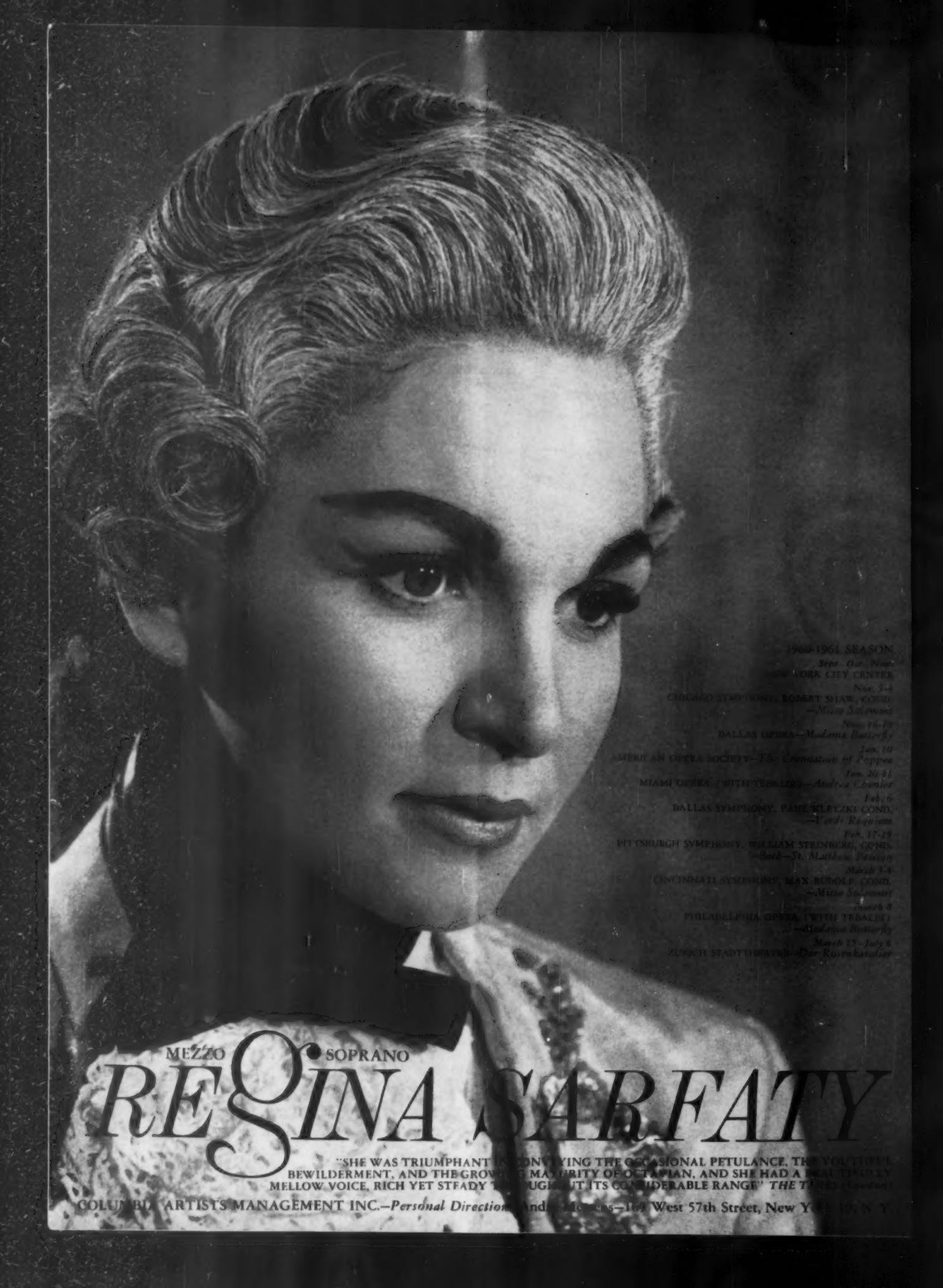
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MUSICAL AMERICA • 7





MEZZO SOPRANO

REGINA SARFATY

"SHE WAS TRIUMPHANT IN CONVOKING THE OCCASIONAL PETULANCE, THE YOUTHFUL BEWILDERMENT, AND THE GROWING MATURITY OF OCTAVIAN, AND SHE HAD A MUSICAL MELLOW VOICE, RICH YET STEADY THROUGHOUT ITS CONSIDERABLE RANGE" THE TIMES (London)

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Sept. Oct. Nov.

NEW YORK CITY CENTER

Nov. 3-4

CHICAGO SYMPHONY, ROBERT SHAW, COND.

—Maria Solerova

Nov. 16-17

DALLAS OPERA—*Madame Butterfly*

Jan. 10

AMERICAN OPERA SOCIETY—*The Consul* of Coppa

Jan. 20-21

MIAMI OPERA (WITH TEBALDI)—Andrea Chenier

Feb. 6

DALLAS SYMPHONY, PAUL KLETZKI, COND.

—Verdi Requiem

Feb. 17-19

PITTSBURGH SYMPHONY, WILLIAM STEINBERG, COND.

—Beethoven's Pastoral

March 3-4

CINCINNATI SYMPHONY, MAX RUDOLPH, COND.

—Missa Solemnis

March 5

PHILADELPHIA OPERA (WITH TEBALDI)—*Madame Butterfly*

March 15—July 6

ZURICH STADTTHEATER—*Der Rosenkavalier*

Festival Spirit—A Need for Dedication

"Generally, music feedeth the disposition of spirit which it findeth," wrote that shrewd observer of humanity, Francis Bacon. And some three centuries later another wise and witty observer (himself a great musician) declared that "music is not for the people; the people are for music."

In these two statements by Bacon and Artur Schnabel we can find the key to the powerful attraction which true music festivals have always had and also the key to much that is wrong with our everyday musical life and habits. On the one hand we have audiences united by a common love and enthusiasm; on the other we have heterogeneous assemblages of amusement-seekers, often barbarous in their manners and ignorant of the true nature of what they are hearing.

Anyone who has ever heard opera at Bayreuth and at the Metropolitan Opera in New York will recognize the striking difference. Who has ever heard that consolatory last chord of *Tristan und Isolde* fade into silence at the Metropolitan? Even though the curtain may be held until the last possible second, the moment it begins to descend there are always enough insensitive members of the audience to drown out the orchestra and shatter the mood with premature applause. At Bayreuth such behavior would be considered monstrous.

What is to be said of people who disturb their neighbors during the last and most poignant moments of the great operatic masterpieces by fidgeting into

their wraps or stumbling out to get to their cars or trains five minutes early? Or of people who carry on a loud and animated conversation during the marvelous interludes of *Pelléas et Méli-sande* and *Wozzeck*? Or of people who get up and stalk from the hall midway in the performance of some contemporary orchestral work, annoying the absorbed listeners and insulting the conductor and orchestra?

They are as much to be pitied as scorned. For their rudeness is proof that they have failed to come under the spell of the music. These are people who have never learned that you get from a great work of art only as much as you give. It is true that they form a minority of the audience, but it does not take many of them to ruin a performance.

How much safer one feels at one of the great festivals! From the moment that the sublime first *Kyrie* of the B minor Mass soars up at the Bethlehem Bach Festival, one senses a community of spirit with performers and listeners alike. In the choir are men and women who have lived with this music for decades, who sing with their whole hearts and souls. And in the audience are those who have come for decades to renew themselves in this miraculous music. There is nothing snobbish or priggish or self-righteous in their attitude, for they are both unaffected and unassuming in their love of Bach.

At Salzburg, Mozart is in the air.

The beauty of the town and the surrounding countryside seem to be blended with his music. Even the tourist hordes feel something of the impact of his spirit. And at Bayreuth one sometimes has the feeling that one is going to run into Richard Wagner lingering outside his theatre after some inspired performance in which artists from all corners of the world have given of their best to do him honor.

The question is, can we not bring more of the magic and excitement and sense of sharing that we feel at festivals into our musical life back home? Many of us believe that we can. Leonard Bernstein, who has done more than anyone else to popularize great music, touched upon this problem when he announced his new plans for the New York Philharmonic repertoire three years ago. He said that all programs should be festival programs, and he deliberately set out to plan series devoted to great masters of the past and present. Part of his astounding success in reinvigorating the orchestra and building a new public for it is owing to this realization that people should come to concerts with excitement and expectation.

Inspiration is a process of communication. Inspired artists need inspired audiences. When we return from our festival visits this year, let us resolve to preserve something of the exhilaration we felt through the winter months. Carelessness and indifference can kill music as quickly as they kill love.

50 YEARS AGO

The prolific Leoncavallo is now at work on a new opera called "La Foscarina".

How unanimously and unquestioningly Mahler's Eighth Symphony, which has just received its initial performances in Munich, will ultimately be accepted as one of the great works of our time, subsequent performances and the judgment of more towns will have to decide.

Victor Maurel, the baritone who created Verdi's Falstaff and Iago, will conduct a season of grand opera in English, French, and Italian at the New Amsterdam Theatre in New York this coming fall.

The Metropolitan Opera season will open Nov. 14 with Gluck's "Armide". Novelties planned for the season include



Paderewski speaks at rally

Dukas's "Ariane et Barbe Bleue", Goldmark's "Cricket on the Hearth", Leon's "L'Oracolo", Mascagni's "L'Amico Fritz", Blech's "Versiegelt", Leroux's "Le Chemineau", Wolf-Ferrari's "Le Donne Curiose" and Jean Nougués' "Quo Vadis".

It is believed by a noted French socialist that instruction in music will turn many young persons, especially those of the laboring class, from the wary way that leads to the wineshop and too often to prison. Temptation to crime is chiefly the desire to possess the means of pleasing the opposite sex. The cultivations of music will produce healthful associations between young men and young women and give them the needed relief from daily toil and a zest which is now lacking.

In addition to appearing in concert in Irvington, N. Y., recently, Lillian Nordica delivered a speech to local suffragists.



SOME FAMOUS AND AUTHENTIC FESTIVALS

BY EVERETT HELM

For the American visitor to Europe nothing is more confusing than the number of music festivals that confront him on every hand. Festival-making has become a big industry in recent years, and there is hardly a self-respecting town on the continent that doesn't put on an annual festival of sorts, generally in the summer, with an eye to attracting tourists. We should hesitate to say just how many festivals are currently rampant, but can state with certainty that the number well exceeds two hundred.

There is nothing wrong with festivals as such—nor even with the idea of attracting tourists. It all depends upon what kind of bait is offered, and it is here that a word of caution is definitely in order. All that glitters is certainly not gold; and not every so-called festival is worthy of the name. A festival should have something outstanding to offer—either an idea or a program or a standard of performance that sets it apart from everyday music-making, opera, ballet, or whatever it may be. If such a festival also happens to be located in beautiful surroundings, we have "all this and heaven too."

The brochures and leaflets prepared by the individual festivals are of limited help to anyone trying to make up his mind where to go. At best they give the program of their attractions (sometimes in a much too general sort of way), but naturally they offer no objective opinion of performance quality. Equally unsatisfactory are the compilations listing the many festivals and their dates, which have the impersonality of a railroad timetable. It is the purpose of this article to narrow the field and give a few practical tips.

SALZBURG (July 26-Aug. 31.) Since the city is the birthplace of Mozart, the Festival's central idea is built around the music of that composer, and Salzburg performances of Mozart's operas are among the best in the world. Variety is offered by productions of Strauss, Verdi (in Italian), and other operas, usually in performances that are truly of festival caliber. One modern opera is staged each year,

which you can take or leave according to your tastes. Orchestral concerts with top conductors leading the Vienna Philharmonic Orchestra, as well as legitimate theatre and recitals by world-famous artists complete the bill of fare. The construction of the new Festspielhaus has created a curious situation that is not altogether favorable (see *MUSICAL AMERICA*, Sept., 1960), and last year's Festival left something to be desired. It is probable, however, that this unfortunate lapse was only temporary.

The city of Salzburg is a jewel. Its location, its fortress, its many churches and its general atmosphere make for a perfect festival setting. The surrounding country with its mountains and lakes offers innumerable opportunities for excursions of two hours, an afternoon, or an entire day. Be sure to bring your raincoat, however.

In one sense, tickets present a problem. In another, they don't. Let me explain. Despite alleged attempts of the Festival management to put an end to the situation, a large portion of Festival tickets finds its way into the hands of the local population, particularly the hotelkeepers, who resell them at a premium. There is only one way for the tourist to beat this game: order very early. Some visitors order their tickets a year in advance. Others are able to book through the American Express, Cook's, or other travel agencies. The usual answer, however, even to early birds, is "sold out." Don't you believe it. The consoling feature of Salzburg is that you can nearly always get a ticket, even on the day of performance, by paying the premium. This varies from a modest 20 per cent to triple the original price, depending on the popularity of the performance in question. The *portier* of your hotel is the man to see. As one American music-lover remarked upon emerging from a fabulous performance of *Cosi fan tutte*: "It cost twice as much as the box-office price, but it was worth

(Continued on page 52)

JET-PROPELLED MUSIC

TO THE AIRLINES A SYMPHONY ORCHESTRA EQUALS 17,000 POUNDS OF PASSENGERS,
20,000 POUNDS OF FREIGHT, MONTHS OF PLANNING AND A TOUCH OF THE UNPREDICTABLE

BY WARREN COX

The present jaunt through Europe and the Near East by the Theatre Guild American Repertory Company and the New York Philharmonic's forthcoming safari of Japan and Alaska are the most glamorous events of the season to the artists themselves, their patrons and friends. Even management, with the frenzied preparatory stages behind them, share the contagious excitement when the last wrinkle is finally ironed out and the planes taxi downfield for take-off. In a matter of hours the holiday mood infects millions of viewers, readers and listeners, and the progress of the tour is followed as avidly as weekly baseball tournaments in season.

To the airlines, however, it is all pretty much routine. So routine, in fact, that some departments are apt to remember flight numbers more readily than the renowned organizations on board.

KLM Royal Dutch Airlines, pioneers in large-scale charter carriage, will tell you that there are more requests for flights of this sort than planes available from all the airlines put together. Bookings a year in advance are not uncommon, though in emergencies miracles have been performed overnight. Some of KLM's clients over the past few years are the American Ballet Theatre, the Cornell University Glee Club, *Porgy and Bess*, the Juilliard Orchestra, the Mississippi Rebel Band, and the symphony orchestras of Warsaw, Philadelphia, Vienna, New York and Amsterdam. Charter groups from other lines include the Louis Armstrong Band (Air France); the Danish Ballet (SAS and Icelandic); the University of Michigan Symphonic Band (Air India); the Finnish Male Choir (SAS); the Salvation Army Band of Amsterdam; La Nouvelle Eve, a cabaret group from Paris' Place Pigalle; the Caledonia Singers and the 27 Little Gaelic Singers, both from Scotland (Icelandic). These names merely suggest the range of such bookings. A complete list would read like a Who's Who of group attractions.

Dwarfing all such movements before or since were the logistics problems involved in transporting *My Fair Lady* to Russia last year. Eight planes made up the caravan, one of the largest commercial shipments ever undertaken and the largest air freight movement in the history of American Express, which worked five months ahead in close cooperation with KLM's cargo expert Arthur J. Rickard to handle the 145,000 pounds of freight and 80 passengers. Advance planning necessitated close examination of the road-company scenery as crated for shipment in this country in five 70-foot

railroad freight cars. Final count: 917 separate pieces in seven planes, averaging 20,413 pounds per plane. Included were two revolving stages, one of them weighing 27,000 pounds and consisting of 32 wedge-shaped units, which were flown to alternate cities en route in piggy-back fashion.

To the airlines, a 100-man symphony orchestra equals 17,000 pounds of passengers and 20,000 pounds of baggage. Since the advent of jets, which carry 112 passengers and accommodate 1390 cubic feet of freight, one plane has replaced three. When the Warsaw Philharmonic toured the United States early this year, all but nine instruments (harps, basses, drums) went along with the men.

The Boston Symphony is unique in its possession of a set of scaled blocks which make it possible to figure exact loading requirements in advance. In any event, cargo specialists are supplied by the airlines as a matter of course, and in many cases by the groups themselves. No special precautions are taken to protect instruments or scenery other than careful packing and, of course, insurance. With symphony orchestras, the more valuable instruments are sometimes left at home. Violinists are apt to feel protective toward their instruments, insisting that they accompany them in flight. With smaller instruments such sentimental bias is easily indulged. But I was told of a bass player who demanded equal rights, and won—to his grief, it turned out, when someone put his foot through the belly of the instrument. Musicians, however, hold no monopoly on strange affections. The twelve stage technicians for *My Fair Lady* reversed the usual order of such requests and rode with the cargo.

Gastronomically speaking, performing artists are neither more nor less pampered than more heterogeneous groups. The following dinner menu, provided for the return flight of the Warsaw Philharmonic in February of this year, is typical: 111 filet mignon (prime) steak dinners, with buttered green peas, duchesse potatoes, diplomat pastry, fruits in season, coffee, and a generous selection from the bar. There were three requests for boiled fish dinners(!) on this flight, and I am told that had they been requested sufficiently in advance the men would have been satisfied, as would any other passenger who required special meals or dietary foods. (All regular flights between Amsterdam and Israel feature complete Kosher service.)

Commissary foresight even provides such interesting (and puzzling) oddments as eau de cologne and perfume, Ameri-

(Continued on page 50)



A



B



C



E

NEW YORK PHILHARMONIC. A: Outing on the Hawaiian island of Maui (Photo: Jerry Y. Chong). B: Relaxing en route. C: Trunks (borrowed from the Philadelphia Orchestra) stored under Greco-Roman temple ruins at Baalbek. D: Baggage and instruments being loaded on barges in Venice. (Photos B, C, D: Columbia Records.)

MY FAIR LADY. E: Weighing in for Russian tour.

D

The Delights of Food on the Festival Circuit

by James Beard

Euterpe, muse of music, must have a special affinity for the youngest of her sisters, that unnamed muse who presides over the art of good cookery and its appreciation. Composers, musicians, and singers have long had a name for searching out the eating spots of greatest promise, and many a famous dish is named for an opera singer or a composer with a gastronomic bent.

Certainly music lovers who come to listen will find that when corporal man is well supplied with food, the aesthetic man is more inclined to be receptive to fine music. What more harmonious combination could there be than a gastronomical tour tied in with a musical pilgrimage? Here then, for those who enjoy the world's leading music festivals, is a guide to fine food found nearby.

A glance at the map (pp. 16-17) shows the Orient as our first stop. Festivals in Japan entice an ever-growing number of music fans, and many come away confirmed fans of Japanese cuisine. In Osaka, the favorite dining spot is a charming restaurant situated on a houseboat—*Kakahide* (also called *Kakabure*). Their great specialties are oyster dishes, the prices not too high. Another popular restaurant is *Nikkatou*.

Tokyo, of course, is a cosmopolitan city offering a variety of international cuisines. For typical Japanese sukiyaki, perfectly done, as well as other Japanese dishes, try *Yugiri*—pleasingly inexpensive. Another Japanese restaurant is *Vemura* in the Hamacho district north of the center of town. It is very small and can only accommodate two dining parties at the same time, so be sure to make a reservation. *Furusato* in the Shibuya district, noted for its native foods, also offers the diner native entertainment in the form of folk dances and folk songs.

When you are hungry for grilled meats and such fare as liver and onions, *Misono Grill* is the spot. The steaks here are superb. In the old city of Tokyo is *Ichinao*—a most elegant and most expensive restaurant, but well worth every cent. Chinese cookery is the specialty at *China House*, where you may order Peking Duck and Sun Ya and other dishes of Shanghai or Szechuan cuisine. For deliciously crisp tempura, go to *Hanach*, which boasts a revolving

kitchen, a most unique sight. Lovers of French cuisine should head for *France-Ya*, small and intimate. Here a French chef turns out delectable foods at quite reasonable rates. Reservations are needed. Ask for seating in the back room, if possible.

Hopping across the Pacific, our next stop is Southern California, where the Hollywood Bowl attractions and the Greek Theatre provide excellent fare for those in search of music. For those in search of food, I highly recommend my old-time favorite on Hollywood Boulevard—*Musso Frank's*. Order one of the fish specialties: the sandab, a West Coast fish and a dainty dish, is beautifully prepared here; or try Dungeness crab, or abalone. Breakfasts at *Musso Frank's* are a treat, too—hearty and old-fashioned. It's one of the few places where you can still get mouth-watering flannel cakes.

Another fine restaurant in the area and one of the "greats" in this country is *Perino's*. The menu includes both classic cuisine and California specialties. It is expensive and elegant. Reservations are needed. *The Cock and Bull* on the Strip is fun, and *Chasen's* is a popular spot with excellent beef and a fine wine list. *Romanoff's* is always amusing, of course. Be sure you have a reservation and be prepared to pay a high price.

If you are a picnic fan, you will find Southern California a perfect area for a picnic supper preceding an evening of fine music. Go to the famous *Farmer's Market* to stock up. Here you can choose from all sorts of wonderful breads, cured and smoked fish, cold meats, salads, fruits, vegetables—all manner of foods for your hamper. Nearby is a good Jewish delicatessen filled with the delicious specialties of Jewish cuisine.

The next festival stop is Santa Fe, New Mexico, in the heart of the Southwest Rockies. This region is rich in scenery, Indian art and culture, prehistoric Indian sites, and old Spanish colonial towns. Mexican foods are featured in many restaurants. If you go by way of Albuquerque, look for the Old Town—a cluster of Spanish colonial adobe buildings around the old town square to the west of the center of modern Albuquerque. Here you will find interesting shops

and restaurants. If you like Mexican food plus plenty of atmosphere, eat at *La Placita*, located in a 254-year-old Spanish house on the square. Nearby is *La Hacienda*, also serving Mexican food, and *Popidar*, a chili parlor.

For a more varied menu, drive out to the airport and eat in the *Kachina Room*, colorfully decorated in Navajo style, or dine at the *Alvarado Hotel* in town.

Sante Fe still holds the charm of a colonial Spanish town, and the governor's palace, now the museum, facing on the square, is purported to be the oldest building in the States. Across the square is *La Fonda Hotel* with an excellent dining room. The menu is both Mexican and American. Four miles out of town is *El Nido*, offering fine food, simply but well prepared. Steaks are a specialty and live lobsters are flown in every Wednesday. *Bishop's Lodge*, a resort near Santa Fe, is well known for its good food.

It would be a mistake to leave this area without a day's jaunt north to Taos to visit the famed Taos Indian pueblo and, not incidentally, to dine at *La Donna Luz*, popularly known as "Frenchie's". Here you will find an excellent cellar of European wines and fine continental cuisine. Another good eating spot in Taos is *The Patio*.

To me, Cincinnati is one of the most sophisticated cities in America. If you are fortunate enough to stay with friends there during festival time you will enjoy a round of partying and entertainment hard to equal anywhere. One of the gayest experiences I ever had was a picnic at the zoo in Cincinnati en route to the Opera! You might shop around in town for good cold foods and arrange such a spree yourself. Or, if you'd rather eat in elegant restaurant style, you can't go wrong at *Pigalle*, one of the Midwest's outstanding dining spots. As the name implies, you will have fine French food, beautifully served. Do allow plenty of time for dinner. Another charming restaurant in Cincinnati is the *Maisonet*.

For those who are driving up the Hudson Valley from New York City to enjoy the Empire State Festival at Bear Mountain-Harriman State Park, N. Y., I strongly urge a picnic hamper. New York abounds in delicatessens with an amazing variety of foods. You can choose French, German, Italian, Jewish—any type of picnic fare you like. Or go to the fine food shops, such as *Vendome*, the food department at *Bloomingdale's*, or the *Women's Exchange*. Then stop in at *Sherry Wine and Spirits*, where they will help you round out your menu with the best wines. Plan a pleasant drive up the valley and arrive at the festival site with plenty of time to enjoy your picnic while you watch the stage hands

setting the scene and hear the soprano warming up.

Now we cross the Atlantic, and the first stop is the Opera at Glyndebourne in England. If you are going directly from London, by all means make a call at *Fortnum and Mason's* for an old-fashioned English hamper stuffed with goodies. Fortnum and Mason have been specializing for generations in putting out mouth-watering hampers of picnic food. You select from a most enticing array of morsels: fresh truffles in season, delicious raised pies (called *paté en croute* by the French), Scotch salmon, grouse, and pheasant. You will be giddy before you decide. Then on to the wine section where Mr. Polley will be happy to supply you with fine wines and spirits to complement your foods. All will be beautifully packed and you will dine in the most elaborate picnic style.

If you have the time, and are motoring slowly toward Glyndebourne, you might make a night's stop at the *White Hart* in Lewes—an excellent inn offering fine food and service. Lewes is a picture spot with a charming High Street and lovely old homes.

Or stay in Brighton at the *Royal Albion*. Here you can see a most amusing baroque house, the Pavilion, and the famous home of Mrs. Fitz-Herbert, now the Y.M.C.A. If you are fond of antiques, visit the shops in The Lanes. The *Cocotte* is a good restaurant for lunch or dinner. If possible, take an extra day and drive to nearby Arundel, with its lovely castle, to eat at *Malravers*, a restaurant with a beautiful interior and really fine food and wines. Take in Chichester too, to see unusually superb architecture.

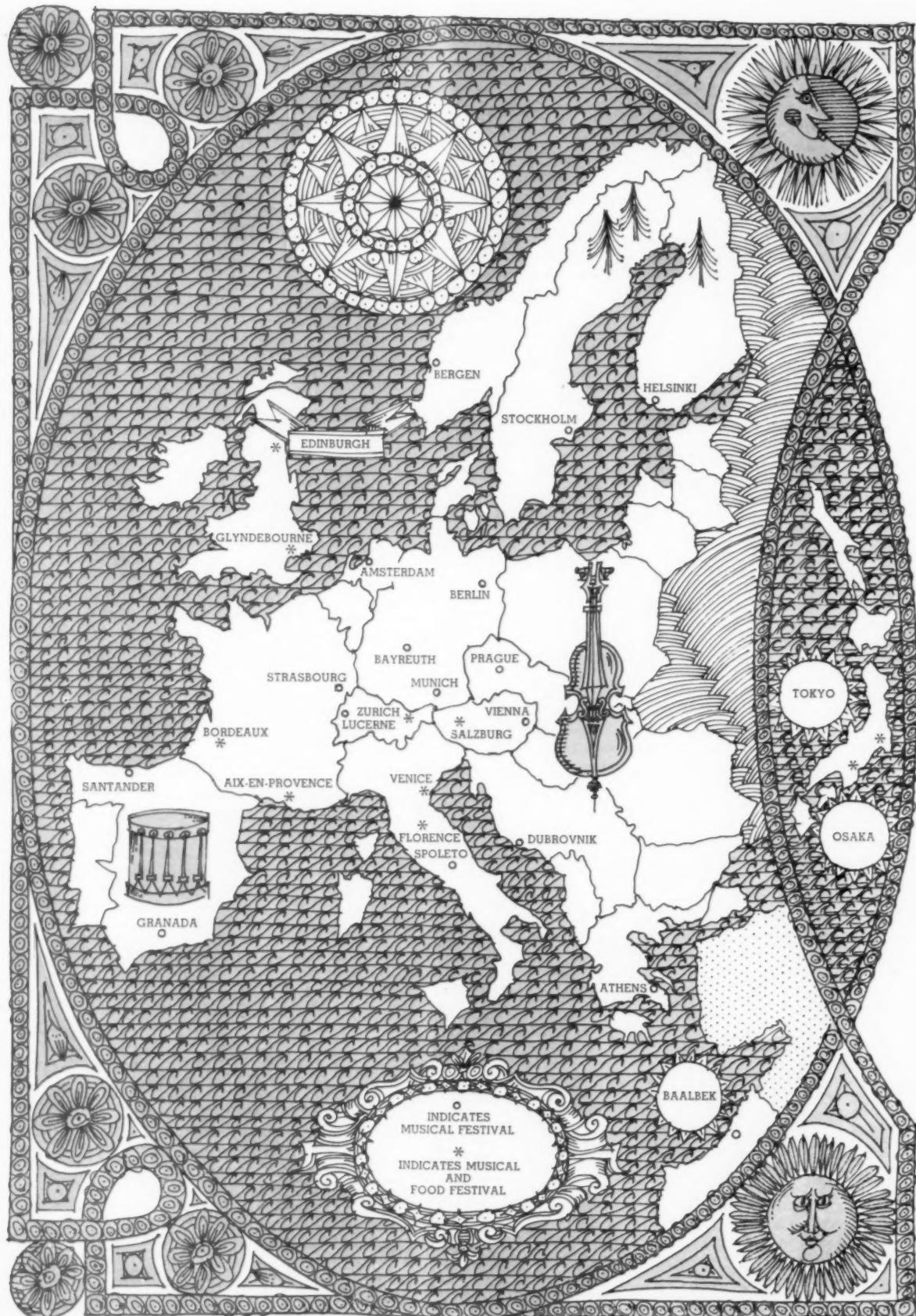
A side trip in the other direction from London toward Bath is well worth-while for the food and wine lover, for you can stop at the *Vineyard* in the village of Colerne. Mr. and Mrs. Fuller of the *Vineyard* are genuine food and wine authorities and have a fabulous wine cellar. They are delighted to discuss the field of gastronomy with all who enjoy it as they do. Nearby, at Sutton Benger, is the *Bell House*, an excellent place to stay the night and dine on French food.

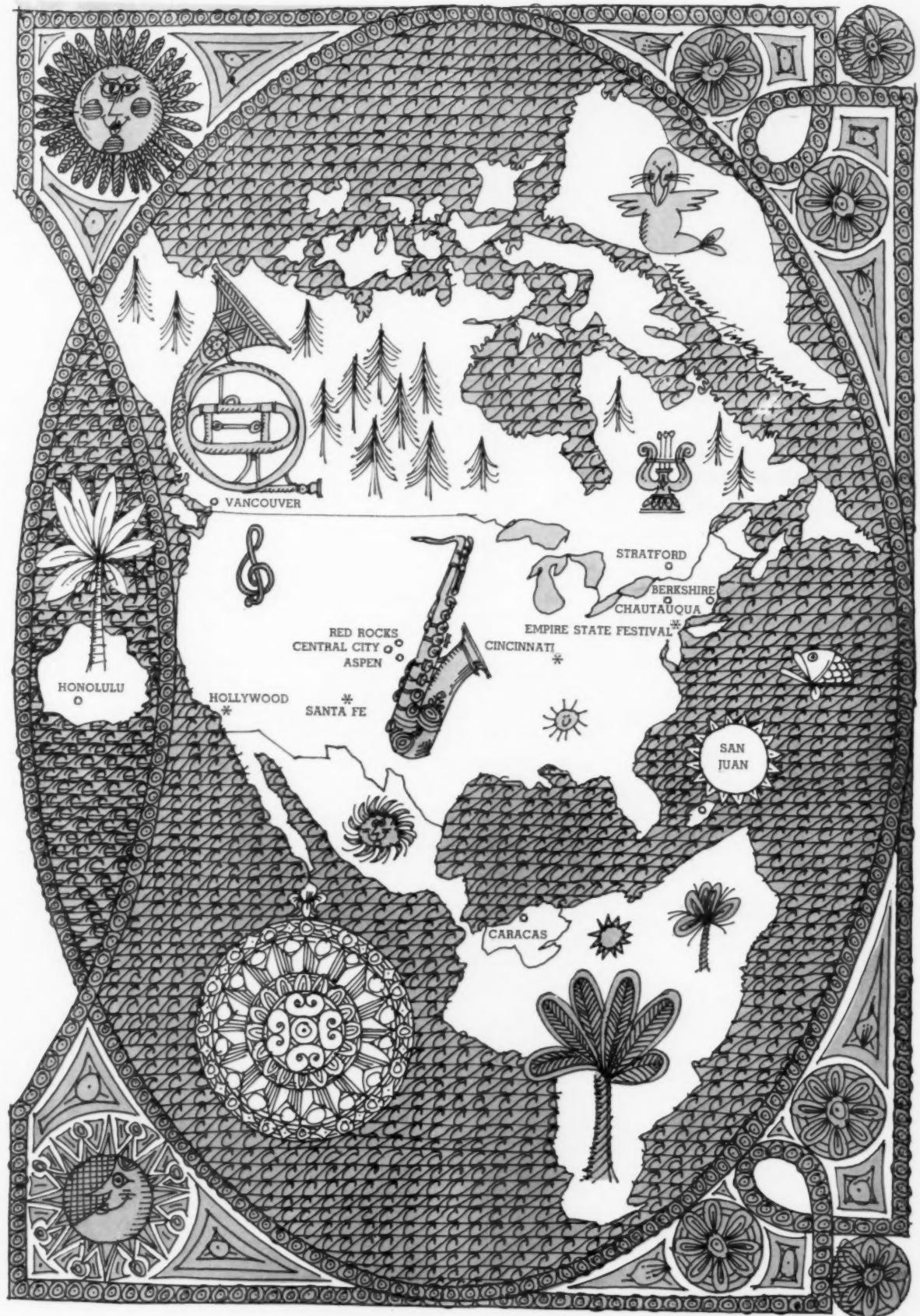
The Edinburgh Festival gives music lovers a chance to taste the hearty food specialties of Scotland. Recently, at the *North British Hotel* in that city, I had a memorable meal of traditional dishes especially prepared for me. If you plan in advance, you may be able to arrange a similar feast. In Cramond, five miles from Edinburgh, the *Cramond Inn* serves such good local specialties as smoked salmon and tasty mussels. The wine list is very good.

(Continued on page 50)

Turn the
Page
for Festival
Map







LISTS OF FESTIVALS HIGHLIGHTS DATES SPECIAL EVENTS

Festivals: Foreign

Austria

Bregenz. Music Festival, July 21 to Aug. 20. Light opera, orchestra and chamber music, lieder recitals and ballet.

Graz. Music Festival, last two weeks in June. Opera, concerts and dance events.

Salzburg. "Musical Spring Week," May 19 to June 4. Music Festival, July 26 to Aug. 31. Opera, orchestra and chamber music, lieder recitals and ballet.

Highlights: *Don Giovanni*, *Simon Boccanegra*, *Der Rosenkavalier*, and the world premiere of *Das Bergwerk zu Falun*, an opera by Rudolf Wagner-Regeny; *Jedermann (Everyman)*, a play by Hofmannsthal.

Vienna. Festival Weeks, May 27 to June 25. Opera, operetta, orchestra, chorus and theatre.

Highlights: a new production of *Turandot*; two plays: Hofmannsthal's *Der Rosenkavalier* and Camus' *Caligula*, and the world premiere of Schönberg's oratorio, *Die Jakobsleiter*.

Belgium

Ghent. International Music Festival, Aug. 27 to Sept. 10.

Namur. Festival of Military Music, Sept. 16-18.

Ostend. Spanish Week, July 21-27.

Schoten (Antwerp). International Festival of Popular Dances, July 16-18.

Stavelot. International Music Festival, Aug. 10-25.

Czechoslovakia

Prague. International Music Festival ("Prague Spring"), May 5 to June 4. Opera, orchestra and chamber music.

Denmark

Copenhagen. Royal Danish Ballet and Music Festival, May 15-31.

Nykobing. National Folk Dancing Festival, June 24-26.

Finland

Helsinki. Sibelius Festival, June 6-12. Orchestra and chamber music.

Vaasa. Singing Festival, June 6 to July 2.

France

Aix-en-Provence. International Festival of Music, July 9-31. Opera and concerts.

Highlight: world premiere of *Lavinia*, an opera by Henri Barraud.

Arles. Music and Dance Festival, July.

Besancón. 14th International Music Festival, Sept. 7-17.

Biarritz. Folklore Festival, April 1-3. Basque Festival, May 20-22. Festival of Folk Dancing, August.

Bordeaux. Music Festival, May 5-20. Opera, orchestra and chamber music, ballet, theatre and art exhibitions.

Brest. Bagpipe Festival, Aug. 4-6.

Menton. Music Festival, August 1-14. Chamber music.

Nimes. Artistic and Dramatic Festival, July. Concert and dance.

Orange. Dance Festival, July 29 to Aug. 1.

Prades. Pablo Casals Festival, July 6-23.

Strasbourg. International Music Festival, June 16-27. Contemporary music, symphony concerts, modern operas, oratorios.

Germany

Ansbach. Bach Festival Week, July 26 to Aug. 2.

Augsburg. Mozart Festival, May 27 to June 4.

Bayreuth. Wagner Festival, July 23 to Aug. 25.

Berlin. Festival Weeks, Sept. 24 to Oct. 10. Opera, concerts, ballet, theatre and art exhibitions.

Bonn. Beethoven Festival, Sept. 16 to Oct. 2.

Cologne. International Congress of Catholic Church Music, June 22-30. Sacred music.

Darmstadt. Contemporary Music Festivals, April 3-8, Sept. 7-10.

Donaueschingen. Modern Music Festival, October.

Düsseldorf. Lower Rhenish Music Festival, June.

Essen. Bach Festival, Oct. 4-8.

Göttingen. Handel Festival, June and July.

Kassel. Music Festival, Oct. 5-8.

Koblenz. Season of Outdoor Operettas, July 1 to Sept. 17.

Mergentheim Spa. Festival, Aug. 1 to Sept. 13. Opera, orchestra and chamber music.

Munich. Summer Festival, July 8-26. Opera Festival, Aug. 13 to Sept. 9. Opera, concerts, lieder recitals and ballet.

Nuremberg. Choir Music Week, July 2-9. Organ Week, June 17-25.

Passau. 9th European Weeks Festival, June 24 to July 9.

Schwetzingen. Opera and Ballet Festival, May 20 to June 11.

Stuttgart. Harmonica and Accordion Festival, May 21-22.

Wiesbaden. International May Festival, May 1-22. Opera, chamber music and ballet.

Würzburg. May Opera Festival, May 1-22. Mozart Festival, June 17 to July 1.

Great Britain

Aldeburgh. Festival of Music and the Arts, June 10-25.

Bath. Music Festival, June 1-11. Concerts and recitals.

Buckinghamshire. The Claydon Concerts, April to June. Six Sunday evenings of chamber music.

Cheltenham. Music Festival, July 3-14.

Edinburgh. Festival of Music and Drama, Aug. 20 to Sept. 9. Opera, concerts and ballet.

Highlights: Britten's *A Midsummer Night's Dream*; Milhaud's *Salade*, a ballet; *Frank the Fifth*, a musical play by Dürrenmatt with music by Paul Berkhard.

Glyndebourne. Opera Festival, May 24 to Aug. 20.



Bregenz Outdoor Theatre

Haslemere. Concerts of Early Chamber Music, July 15-22.

Hereford. Three Choirs Festival, Sept. 3-8.

Llangollen, Wales. International Music Eisteddfod, July 11-16.

Norwich. Festival of Music and the Arts, May 26 to June 3. Opera, orchestra and chamber music, theatre and art exhibitions.

Paignton. Southwest England Festival, April 10-19 and April 27 to May 13. Concerts and plays.

Portstewart. Music Festival, April 6-15.

Rhos, Wales. Royal National Eisteddfod, August.

Shrewsbury. Musical and Floral Fete, Aug. 16-17.

Witanhurst. Tureck Bach Festival, June 3-18. Orchestra and chamber music, and recitals by Rosalyn Tureck.

Greece

Athens. Summer Festival, July 28 to Sept. 15. Opera, concerts, ballet and theatre.

Highlight: world premiere of *Nausicaa*, three-act opera by Peggy Glanville-Hicks, with libretto by Robert Graves.

Iran

Teheran. Festival of Music of the Orient and the Occident, April 6-12. International Congress organized by the Iranian National Music Committee and the International Music Council (UNESCO), under the patronage of H.M. Queen Farah.

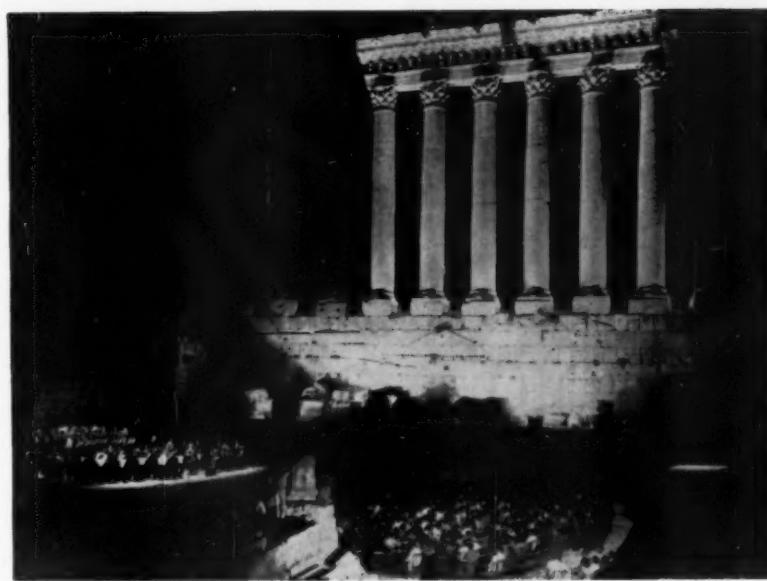
Ireland

Bangor. Irish Folk Dance Festival, June 26-30.

Cobh. Folk Dance Festival, Aug. 6-13.

Cork City. Tostal Corcaí, May 7-21. Music, ballet, theatre and sports events.

Dublin. 2nd International Festival,



A scene at the Baalbek Festival

Photo Nalchayan

June 11-18. Orchestra and chamber music.

Swinford. Musicians' Festival, May 20-22.

Waterford. International Festival of Light Opera, Sept. 7-25.

Wexford. Operas and concerts, Sept. 24 to Oct. 1.

Israel

Ein Gev. Music Festival, April 1-7.

Tel Aviv, Haifa, Jerusalem and elsewhere. 1st International Music Festival, Aug. 26 to Sept. 18. Chamber music concerts.

Highlight: world premiere of Milhaud's *Bar Mitzvah Cantata*.

Italy

Florence. Maggio Musicale Fiorentino,

May 6 to June 30. Opera, concerts, ballet and theatre.

Perugia. Sagra Musicale Umbra, Sept. 9-22.

Rome. Opera performances at the Baths of Caracalla, July and August. Santa Cecilia Concerts, end of June to early August.

Spoletto. Festival of Two Worlds, June 15 to July 16. Music, ballet, drama and fine arts.

Highlights: the Italian premiere of *Vanessa*, and the world premiere of Eduardo De Filippo's play, *Il Figlio di Pulcinella*.

Venice. International Festival of Contemporary Music, April 9-26. Opera, orchestra, chamber and electronic music.

Verona. Opera performances at the Verona arena, July and August.

Japan

Osaka. International Festival, April 13 to May 6. Opera, orchestra and chamber music, and ballet.

Tokyo. East-West Music Encounter, April 17 to May 6. Oriental and Occidental orchestra and chamber music, ballet and theatre.

Lebanon

Baalbek. International Festival, July and August. Concerts, folklore and theatre.

Monaco

Monte Carlo. Concerts in the Prince's Palace, July 22 to August 9. Opera Season, March 5 to April 27.

The Netherlands

Amsterdam, The Hague, Scheveningen. (Continued on page 44)



A concert during the Lucerne Festival

Photo J. Koch

REVIEWS

RECORDINGS

TELEVISION

RADIO

MOTION PICTURES

**Indicates stereophonic recording.
*Indicates monophonic recording.

Mahler, Tourel, Bernstein

MAHLER: *Kindertotenlieder*; Four Rückert Songs: *Ich atm' einen linden Duft*; *Ich bin der Welt abhanden gekommen*; *Das irdische Leben*; *Um Mitternacht*. Jennie Tourel, mezzo-soprano, with the New York Philharmonic; Leonard Bernstein, conductor. (Columbia MS 6197, \$5.98**.)

Leonard Bernstein and Jennie Tourel are a famous partnership in music, and their new Mahler performances for Columbia exemplify the rapport they have shown in numerous public appearances. The sensibility of the singer is matched here by the dedicated attunement of the orchestral forces. (For a fact, the Philharmonic never has sounded better on records.) As so often in the concert hall, one listens to Bernstein working with Tourel with the conviction that none of his contemporaries approach his own passion for great singing.

And let there be no doubt: Miss Tourel's Mahler is singing belonging to a happier vocal standard than we own today. Not many artists are equal both to *Ich atm' einen linden Duft* and the awesome *Um Mitternacht*. In all four of the Rückert songs, the singer lavishes a great musician's knowledge of all there is to vocal technic, plus a humanity that colors every syllable, even every pause.

The Tourel-Bernstein interpretations suggest the miraculous still exists in singing: a blend of poetic ideas, emotional coloring, and vocal subtlety of a degree almost forgotten. Some instances to prove the point: the mesmeric abandonment of the final song of the *Kindertotenlieder*, unlike any other version in the LP catalogue, yet with the howling storm properly resolving to an otherworld peace in the concluding *sie ruh'n wie in der Mutter Haus*; the demoniac, but colloquial reality of *Das irdische Leben*; and the singer's boding immersion in *Um Mitternacht*. In these moments, as everywhere else, the Bernstein accompaniments fit the Tourel

concepts as the encasing glove of gold, and the sound is outstandingly authentic—by concert-hall terms—in both stereo and monaural editions.

—John W. Clark

Magical Schubert

SCHUBERT: *Die schöne Müllerin*. Peter Pears, tenor; Benjamin Britten, pianist. London 5581, \$4.98*

This performance by two dedicated musicians is one in which the music and poems have been lived with, contemplated, digested, re-evaluated—nothing suddenly undertaken upon the chance whim of a recording director. The result is a *Die schöne Müllerin* with the performers less emergent than the work itself.

The sometimes unusual Pears tone is magically beautiful in all the songs, while Britten's instrumental work is that of a master. The issue amounts to a welcome interruption of too many bland performances originating these days of the Lied. Until Electrola or HMV sees fit to reintroduce the Gerhard Hüsch versions of Schubert's two great cycles, I am more than content to live with London's new distinguished issue.

—John W. Clark

Fauré for Epicures

FAURÉ: *La bonne chanson*; *Chanson du pêcheur*; *Les herceaux*; *Poème d'un jour*; *Aurore*; *Solv*; *Le parfum imperissable*; *Le don silencieux*; *Le secret*; *Fleur jetée*. Gerard Souzay, baritone. Dalton Baldwin, accompanist. (Epic LC 3764, \$4.98*.)

The beautifully polished and sensitive art of Gerard Souzay makes this album a genuine feast for lovers of Fauré. In listening to his performances it is easy to see why the French always insist that Fauré is the most French of composers. The lucidity, the expressive simplicity, the formal balance and grace of these songs are in startling contrast to much that we hear. And Mr. Souzay sings

them with a tact, a sensibility and an economy that are a constant delight.

The choice of songs is also felicitous. The cycle, *La bonne chanson*, and the *Poème d'un jour* offer contrast to the short works. And these in turn range from the inner melancholy of *Les herceaux* to the flamboyance of *Fleur jetée*. Mr. Baldwin provides splendid accompaniments. Fauré works magic with harmony in his songs and they are full of challenges, in nuance and balance.

—Robert Sabin

Chopin Contestants

INTERNATIONAL CHOPIN COMPETITION, WARSAW 1960. Maurizio Pollini playing the Polonaise No. 5, in F sharp minor, Op. 44; Impromptu No. 3, in G flat major, Op. 51; Mazurka No. 32, in C sharp minor, Op. 50, No. 3; Nocturne No. 13, in C minor, Op. 48, No. 1. Michel Block playing the Piano Sonata No. 2 in B flat minor, Op. 35. (Deutsche Grammophon LPEM 19218, \$4.98*) INTERNATIONAL CHOPIN COMPETITION, WARSAW 1960. Irina Zarickaja playing the Polonaise-Fantaisie No. 7, A flat major, Op. 61; Scherzo No. 4, E major, Op. 54; Mazurka No. 22, G sharp minor, Op. 33, No. 1; Etude No. 4 in A minor, Op. 25; Tania Achet-Haroutounian playing the Nocturne No. 12, G major, Op. 37, No. 4; Mazurkas No. 36, A minor, Op. 59, No. 1, and No. 49, F minor, Op. 68, No. 4. Six Preludes, Op. 28, Nos. 2, 8, 13, 3, 20, and 14. (Deutsche Grammophon LPEM 19219, \$4.98*)

It was an admirable idea of Deutsche Grammophon to record these performances by winners at the sixth International Chopin Competition in Warsaw in 1960. It focuses attention on young pianists early in their careers, when they need it. It gives people all over the world the opportunity to share in the competition, as it were. And it provides a record of early achievement which will become very precious, if some of these young people soar to greatness in their development.

Maurizio Pollini was born in Milan in 1942 and is therefore the youngest of the four pianists heard in these recordings. He won first prize, which was no small honor when one reflects that there were 86 contestants from about 30

(Continued on page 21)



Columbia Records Photo

Jennie Tourel and Leonard Bernstein recording Mahler's *Kindertotenlieder* and Rückert songs for Columbia.

THE VANISHING LP...

WE ARE ALL TO BLAME

BY JOHN CLARK

What does a record editor do on a rainy day when the month's reviews are accomplished? Play records, of course, in the true spirit of a busman's holiday! Such an interval recently found me searching the shelves of less than brand-new releases. Would it be the Furtwängler Beethoven 9th? Was it the moment for Britten's *Les Illuminations*, or Rubinstein's Debussy recital? Perhaps the Horowitz Barber Sonata would clear the sullen March skies? The first selection finally turned out to be Jennie Tourel in her haunting treatment of the Debussy-Baudelaire songs, followed by Fauré, Ravel, Poulenc, and that most devastating of all music hall turns, Satie's *Je te veux*.

It was only following several hours of such renewals of affectionate listening that the grim fact came to mind: not one of the long-playing records that had been considered or played still existed in the catalogs of 1961. Splendid they might be, either intrinsically as music, or more intangibly, as unforgettable interpretations. Many were praised when they first appeared as releases of enormous quality and significance. But 13 years after Columbia Masterworks introduced its bold concept of LP, they amounted to a memory already dimming to the record-buying public mind.

It is all very good to cry "Foul!" Where does the responsibility really lie? Recordings are a business today, not a luxury sideline. It may be unpleasant for some to face, but the extraordinary series of modern masterworks produced by Columbia (one thinks immediately of the complete Webern, *Wozzeck*, the Bartók quartets, and the border-line case of Kurt Weill's theatre pieces) could not possibly have come into existence without the monetary counterbalance of a few hefty Broadway shows.

I am willing to surmise each major company would come up with similar protective structures. For London, Mantovani is the built-in guarantee for a distinguished list of Britten and Stravinsky scores. A best-selling *Peter Sellers* may pay for the Angel/Capitol interest in its superb Great Recordings of the Century, which already has renewed the glorious fact of a Viennese *Rosenkavalier*, the grandeurs of Schorr and Leider in Wagner, and the wonders of Landowska, Casals and Kreisler in their prime. RCA Victor maintains the most grudging policy, so far as repertoire goes; but even here, one would

like to think a portion of the profits from its vastly advertised "sonic specials" have made it possible for the Sorias to give us a new Poulenc opera, along with the more expected ballet and symphonic gala editions.

Everyone can volunteer a list of grudges. My own happens to be against the Victor employee who, in the early days of the Camden reprints, came to Giovanni Martinelli and dared to inquire, "Mr. Martinelli, what were you, a tenor or a baritone?" And in reflecting on the immensely valuable series of releases under the Camden aegis, it seems a crime that a Lehmann, a Rethberg or a Toscanini disc generally appeared without any sort of advertising support, to be dropped often short of a year after release. (As far as the trade reports go, only the two-record Ponselle Camden publication ever was pressed a second time. What would advertising, with proper identification, have done for these irreplaceable performances?)

No collector has the right to expect indefinite availability of the rarified issues which turn up from time to time. How many of us learn of a new release, think fondly of acquiring it, and then—a year or two later—raise havoc upon learning it no longer is available? The curse, of course, was inherent in the changeover from 78 rpm. to the long-playing issues. In that short-lived, brave new world of the first LP heyday, the repertoire spilled forth by more than half a hundred companies was so confounding that only a Croesus, giving blanket orders for all new releases, could hope to catch up with the available lures. Perhaps collectors should be gratified, then, that the bugaboo of "stereo" has arisen to shake down the industry.

Stereo has put virtually every company in the position of remaking its standard catalogue. Admittedly, the process suggests an unhappy emphasis upon "built-in obsolescence". However, by drastically curtailing the presentation of tantalizing newly recorded scores, it may enable the serious collector to scurry about and gather up the fascinating older titles which already seem consigned to the discard heap. (There is much that is listed in the current catalogues that is not to be found even in a metropolitan center.)

To offer a discography of the titles to be saved would take better than a Noah's tally. I constantly hear persons regretting Virgil Thomson's *Four Saints in Three Acts*, the incredibly expressive First Act of *Walküre* (Lehmann, Melchior, Bruno Walter), Honegger's *King David* (missing from two labels now), the chamber music catalogues of the Haydn Society and Westminster, the Tourel *Marienleben*, Poulenc's *Mamelles*, and four-times-four score more valued friends of the late 40s and 50s. They derived from many companies, and for the devoted assembler of discs, they will never be forgotten. But in the majority of instances, they did not pay their way; certainly not as much as does an 1812 Overture (with 18-carat

cannon) or the 121st version of *Scheherazade*.

It is clear we are faced with the bitter facts of commercial life. Recordings are a mass-made product, geared to mass consumption, and the managerial aspect is responsible to comptrollers as in any successful business. One has heard a good deal of talk about foundations rescuing the "lost" performances on records; so far nothing has been set in motion. For the performances that are cherished, one may want to rush to the barricades. In most cases (the whole Victor LCT (Treasury) series, Angel's *Le comte d'Or* of Rossini, the HMV Flagstad-Furtwängler *Immolation*), I agree the agitation is justified.

But if you have not bought the original issue; if you have not supported the budding (Harmony, Richmond) or full-fledged, even dying reprint label (Camden), if you have not communicated with record companies to support and encourage the unusual issue, then incensed outrage is well out of place. The great representation of Enrico Caruso on 78 rpm. discs only came about because there was a public. A more adventurous spirit in the buying public could well find its reflection in future releases from all the companies.

Recordings . . .

(Continued from page 20)

nations, ranging in age from 16 to 30. One cannot tell too much from four pieces, but several qualities are immediately obvious. He is always lucid and has a remarkable control for a 19-year-old. His touch is sensitive and he uses it intelligently, not as a mere color wash. And he is musically mature for his age. There is none of that mere striving for show or frantic energy that many young pianists substitute for reflection and feeling.

Michel Block, born in Anvers in 1937 and educated in Mexico and at the Juilliard School of Music in New York, attracted attention here with his brilliant performance last year as a Leventritt finalist. He won the special prize donated by Artur Rubinstein to the Warsaw Competition. His performance of the B flat minor Sonata in this album reveals a dazzling technical facility, but it is brittle and a bit superficial.

Irina Zarickaja was born in 1939 in Kieff, and studied there and in Moscow. She made her debut at 14. Winner of the second prize at Warsaw, she plays expressively in this recording, but one feels that she has yet to develop the maturity needed for a work like the Polonaise-Fantaisie.

Tania Achet-Haroutounian was born at Teheran in 1937 but was trained at the Paris Conservatoire. Winner of the third prize, she plays not with French style and polish but rather with a poetry and lyric introspection that bespeak her oriental origin.

—Robert Sabin

Vocals from Victor

WAGNER: *Die Walküre*: Act 1, Scene 3. *Die Göttterdammerung*: Daybreak, Brünnhilde and Siegfried's Duet, and Siegfried's Rhine Journey. Helen Traubel, soprano; Lauritz Melchior, tenor. Arturo Toscanini conducting the NBC Symphony. (RCA Victor LM 2452, \$4.98*)

VERDI: *La Traviata* (Complete). Anna Moffo, soprano; Richard Tucker, tenor; Robert Merrill, baritone. Fernando Previtali conducting the Rome Opera House Orchestra and Chorus. (RCA Victor LM 6154, \$9.98*, \$11.98**)

GOUNOD: Jewel Song (*Faust*). PUCCINI: *Mi chiamano Mimi* (*La Bohème*); *Signore, ascolta*; *Tu che di gel sei cinta* (*Turandot*). MEYERBEER: Shadow Song (*Dinorah*). BIZET: *Micaëla's Aria* (*Carmen*). ROSSINI: *Bel raggio lusinghier* (*Semiramide*). DELIBES: Bell Song (*Lakmé*). Anna Moffo, soprano, Rome Opera House Orchestra, Tullio Serafin conducting. (RCA Victor, LM 2504, \$4.98*)

VERDI: *Ritorna vincitor*; *O patria mia* (*Aida*); *Tacea la notte placida*; *D'amor sull'ali rose* (*Il Trovatore*). PUCCINI: *Un bel di*; *Tu-tu, piccolo iddio* (*Madama Butterfly*); *Chi il bel sogno di Doretta* (*La Rondine*). *Vissi d'arte* (*Tosca*). *Signore, ascolta*; *Tu che di gel sei cinta* (*Turandot*). Leontyne Price, soprano. Rome Opera House Orchestra, Arturo Basile and Olivier Fabritius conducting. (RCA Victor, LM 2506, \$4.98*)

BIZET: *Les Voix* (*Carmen*). OFFENBACH: Presentation of Olympia (*The Tales of Hoffmann*). GOUNOD: Soldier's Chorus (*Faust*). VERDI: Chorus of the Hebrew Slaves (*Nabucco*); *Dove guardi slendono raggi* (*Otello*); Anvil Chorus (*Il Trovatore*). *Zitti, zitti* (*Rigoletto*). WAGNER: Bridal Chorus (*Lohengrin*); *Wach auf* (*Die Meistersinger*). THOMAS: *Au souffle léger du vent* (*Mignon*). MASCAGNI: *Gli aranci olezzano* (*Cavalleria Rusticana*). STRAUSS: *Brüderlein und Schwesterlein* (*Die Fledermaus*). Robert Shaw Chorale, RCA Victor Orchestra, Robert Shaw conducting. (RCA Victor LM 2416, \$4.98*)

PAISIELLO: *Nel cor più non mi sento*. PERGOLESI: *Tre giorni son che Nina*. GIORDANO: *Caro mio ben*. CACCINI: *Caro mio ben*. GLUCK: *O del mio dolce ardor*. ZACCARINI: *Plaisir d'amour*. DONAUDY: *Vaghisima sembianza*; *O del mio amato ben*. DELLO JOHO: *There is a Lady Sweet and Kind*. RACHMANINOFF: *The Isle; In the Silence of the Night*. TRADITIONAL: *Drink to Me Only With Thine Eyes; Believe Me If All Those Endearing Young Charms; Blow, Blow Thou Winter Wind*. Cesare Valletti, tenor. Leo Taubman, pianist. (RCA Victor, LM 2540, \$4.98*)

March was a vocal month at RCA Victor with five new LPs and a complete opera. The most interesting issue was the Melchior-Traubel disc with Toscanini. These excerpts from *Die Walküre* and *Die Göttterdammerung* were recorded from a broadcast of the NBC Symphony on Feb. 22, 1941, and are issued here for the first time almost exactly 20 years later.

The *Walküre* excerpt is the entire third scene of Act I beginning *Ein Schwert verhieß mir der Vater*. The *Götterdämmerung* begins with the morning music on page 19 of the piano score and continues, complete, through Siegfried's Rhine Journey.

The sound is tubby and on a single dynamic plane but the performances more than excuse this. Helen Traubel was in her second season with the Metropolitan Opera, a season including Flagstad and Lehmann with Melchior, the reigning Helden tenor of the day. They are both in splendid form here and the orchestra's playing is stupendous. I can only imagine what it must have been like to have been in the hall for this broadcast!

The new *Traviata* features three Americans in the leading roles. There is no ideal *Traviata* recording yet and Victor has not changed the picture, even though this new recording is the sixth complete version of the opera.



Helen Traubel and Lauritz Melchior

Anna Moffo is up against formidable competition in the Violettas of Victoria de los Angeles, Maria Callas, and Licia Albanese. By comparison her interpretation is a shallow one, despite some beautiful vocal moments. Both Richard Tucker and Robert Merrill are in excellent form but the orchestra and Fernando Previtali are only routine. The Capitol version with de los Angeles and Serafin is still the best buy, though the supporting cast is poor.

Miss Moffo is also featured on a solo operatic disc with the venerable Mr. Serafin. The tempos in the *Dinorah*, *Lakmé*, and *Semiramide* arias are much too sluggish and handicap Miss Moffo, but the *Turandot* arias are the beauties of the disc vocally and orchestrally.

Leontyne Price's LP of arias, with the exception of the *Rondine* and *Tosca* bits, are all from the roles of her first season with the Metropolitan. Her voice throughout has a soaring silvery quality and no one excerpt could be called better than another. For those fortunate enough to have heard her initial season with this company, this will be a welcome souvenir.

Robert Shaw has recorded selected operatic choruses before and this new record is earmarked by his group's familiar polish and beauty. The Valletti disc is a complete joy. With the exception of one song and two arias, this disc contains his complete recital at New York's Town Hall, Oct. 28, 1960. Though the selections are very familiar, his delivery is always fresh and captivating. My favorites are the *Vaghisima sembianza*, *Amarilli*, and *Drink to Me Only With Thine Eyes*.

—John Ardoin

Sacred Solos

MONK: *Abide with Me*. HARKER: *And God Shall Wipe Away All Tears*. MALOTTE: *The Lord's Prayer*. HASTINGS: *Rock of Ages*. BACH-GOUNOD: *Ave Maria*. LIDDLE: *The Lord is My Shepherd*; *How Lovely are thy Dwellings*. GOUNOD: *There is a Green Hill Far Away*. HAGEMAN: *Christ Went up into the Hills*. BARNBY: *Now the Day is Over*. Eleanor Steber, soprano. Edwin Biltcliffe, organist. (ST AND 404, \$4.98*).

This is the first case, I believe, of a soprano starting her own record company. The label's name came from the first two letters of Miss Steber's last name and the first three of her husband's, Major Gordon Andrews.

When Eleanor Steber first came to New York, before she won the Metropolitan Auditions of the Air, she was soloist at the St. Paul and St. Andrew Methodist Church in New York and it was here that this disc was made.

Miss Steber is in top form and her voice is fresh and radiant. Apart from a few hymns and the Bach-Gounod *Ave Maria*, the body of the record is devoted to a sentimental sort of religious song which all too often constitutes the solo material in churches. Most of the songs are not on a par with Miss Steber's beautiful singing. The sound is first-rate. —John Ardoin

From Heavenly Harmony

HANDEL: *Ode for St. Cecilia's Day*. New York Philharmonic, Leonard Bernstein conducting. Rutgers University Choir (F. Austin Walter, director). Adele Addison, soprano; John McCollum, tenor; John Wummer, flute; Laszlo Varga, cello; Bruce Prince-Joseph, organ. (Columbia ML 5606, \$4.98*, MS 6206**).

This *Ode* was included in Mr. Bernstein's Handel festival programs in the Spring of 1959, celebrating the 200th anniversary of Handel's death. It is sturdy, brilliant music that rises to a

Of Things To Come

Thomas Beecham is dead, and it is as though a demarcation line had crossed the general history of recorded music. Sir Thomas had not been active in the studios for a good 18 months, but the man's entire career was so allied to the perpetuation of musical performances that one continued to hope for a Handel opera with Maria Callas, or a broad thrust toward the still unavailable *Troyens* or *Beatrice and Benedict* of Berlioz. Now a final separation intervenes, and the listener is left with his memories—and the recorded works.

What is on records (either in the current catalogs or eventually reclaimable) is bound to confuse future historians. The old, old Columbia set of Mozart's G minor Symphony? No problem there; it simply was the most Mozartean issue of its generation, as, in more complicated ways, his *Zauberflöte* was the best of all the noble Mozart opera sets of the '30s. But where does one place the *Prince Igor* overture, or the Cesar Franck Symphony (c. 1940)? The stupendous Sibelius Society sessions of the Fourth Symphony, *The Bard* and *En Saga*, opposing an indispensable trifle like Méhul's *Les deux aveugles de Tolède*? The orchestrally gigantic strengths of the Schlueter-stained final scenes from *Elektra*, against the dedications of a nearly total Delius discography?

Only Leopold Stokowski has cast as great a shadow in these six decades of recorded sound. Arturo Toscanini's interest in discs was at best hesitant, and partly dictated by financial returns for his family survivors. To Sir Thomas, beyond all surface jests, the

phonograph record was a means for disseminating the overlooked or misunderstood masterpiece, the occasional jeweled entr'acte or ballet suite. His basic professionalism forbade self-consciousness in the studio: whether the work was a Rossini overture or a Handelian classic, Beecham had something to impart. Perhaps, in his secret reckoning, the phonograph had replaced the private fortunes which formerly served as patron for his chosen art.

Beecham fortunately spanned all the ages of recordings, as far as the process yet has reached. Beginning in 1910, the heyday of acoustical performances, he went on first to electrical sound, then LP, and in these last years, to stereophonic issues, both on discs and on tape. Few men of later generations so dominate the current catalog, and if collectors see fit to reach out to foreign LP issues (English and German) the feast is still richer.

Very little is predictable in the business of record-making, but it will be amazing if Columbia, Victor and the EMI trust (which in this country is Capitol/Angel), fail to commemorate the death of a titan with multiple releases "in memoriam." It is to be hoped these releases will reflect the acumen of the celebrant's own approach to the recorded art. Of the currently available Beecham LPs, a selective choice includes the following:

Haydn: Salomon Symphonies, Nos. 93-98 (Capitol GCR7127); Nos. 99-104 (Capitol GCR7198).
Mozart: *The Abduction from the Seraglio*. (Angel 3555B L).
Handel: *Messiah*. (Victor-Soria LDS6409).
Puccini: *La Bohème*. (Victor LM6042).
Liszt: *A Faust Symphony*. (Capitol GBR 7197).
Schumann: *Manfred*. (Columbia M2L-245).
Schubert: *Symphonies*, Nos. 3 & 5 (Capitol G7212).
Bizet: *Carmen* (Capitol GCR7207).

peak in the final choral fugue. The recording is most notable for Adele Addison's exquisite singing. The orchestra and chorus are energetic and expressive, if heavy. Mr. Bernstein's Handel tends to be thick in texture. But no one could fail to realize the tremendous vitality of this score from this performance. Mr. McCollum and the instrumental soloists also deserve a word of commendation.—Robert Sabin

Mozart, Haydn Arias

MOZART: *Ah, lo previdi!*, K.272; *Ch'lo mi scordi di te?*, K.505. HAYDN: *Scena di Berenice*. Saint Cecilia Mass: *Laudamus te; Quoniam*. Jennifer Vyvyan, soprano, with the Haydn Orchestra conducted by Harry Newstone. (London 5600, \$4.98*).

Jennifer Vyvyan's extremely interesting collection of Haydn and Mozart arias is one of London's laudable new publications. Miss Vyvyan's strong points are a beautiful voice, rhythmic accuracy and an abundance of dramatic address. Some listeners will have stylistic hesitations about these often rich-sounding, but Viennese-styled performances; if one requires classic purity of intonation and embellishment, then the English soprano will seem no rival to memories of Isobel Baillie.

K. 505 could stand a good deal more brilliance of sound, and here Miss

Vyvyan's top tones have a distressing way of splintering. But *Ah, lo previdi!* is done with grandeur, and in a more remote way, so is *Laudamus te* on the reverse side.

The *Berenice* is something of a museum piece and makes, I believe, an LP debut. Written for the virtuosi of a lost age, it is a thrilling *scena*, similar to the *Arianna a Naxos*, but more altitudinous. Miss Vyvyan sings it with fine tension and textual emphasis, even if its requirements suggest the ideal performance would require the blend of a Flagstad and a Schumann-Heink. London prints full texts and translations. —John W. Clark

Ballet Heritage

TCHAIKOVSKY: *Swan Lake* (Complete Ballet in Four Acts). Bolshoi Theatre Orchestra, Yuri Fayer conducting. (MK 202 C, 3 discs, \$17.94*).
PROKOFIEFF: *Romeo and Juliet* (Complete Ballet in Four Acts). Bolshoi Theatre Orchestra, Gennady Rozhdestvensky conducting. (MK 205 C, 3 discs, \$17.94*).

Those of us who were fortunate enough to see the Bolshoi Ballet can relive the performances in listening to these excellent recordings of the Tchaikovsky and Prokofieff scores. The orchestra plays both with marvelous intensity, rhythmic elan and sense of theatre.

The two conductors are very different. Mr. Fayer is rhythmically forceful; his attacks are vehement, sometimes bordering on brutality; and his tempos tend to be faster than they would be in the theatre. But he never loses the dance character of the music, rough and ready as he sometimes is.

Mr. Rozhdestvensky has a lighter, more winged touch, although the titanic climaxes of the *Romeo and Juliet* score find him unafraid to loose his orchestral thunderbolts. But it is in such passages as the exquisite and poignant scene of Juliet alone, about to take the potion, that he makes Prokofieff's music come home most directly to our hearts.

Both of these albums have the atmosphere of the theatre. The scores could not have been more vividly recorded if they had been taken during an actual performance.—Robert Sabin

Richter and Beethoven

BEETHOVEN: Sonata No. 8 in C minor, Op. 13; Eight Bagatelles. Sviatoslav Richter, pianist. (Artia ALP-162, \$4.98*).

Even in Richter's masterly performance, the *Pathétique* Sonata sounds over-familiar. However, one welcomes his nearly unique rhythmic control in the *Adagio cantabile*, which exhibits the same musical concentration that marked all the Soviet pianist's New York recitals last fall. Artia's inclusion of Eight Bagatelles is of greater interest.

—John W. Clark

New Victor Job For Dario Soria

George R. Marek, vice-president and general manager, RCA Victor Record Division, has appointed Dario Soria as division vice-president, Commercial



Dario Soria

Records International Liaison. Mr. Soria, former president of Electric and Musical Industries, U. S. (Angel Records), and of Cetra-Soria Records, has for the past two years been producer of the Soria Series for RCA Victor.

In his new position, Mr. Soria will participate in the development of policies for the RCA Victor Record Division, and his responsibilities will relate to International Marketing Operations.



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Una voce poco fa	Barber of Seville	Rossini	Lamento di Frederico	L'Arlesienne	Cilea
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Volta la Terrea	Masked Ball	Verdi	Una furtiva lagrima	L'Elisir d'Amore	Donizetti
Saper vorreste di che	Masked Ball	Verdi	Che Gelida Manina	La Bohème	Puccini
Caro Nome	Rigoletto	Verdi	La donna e mobile	Rigoletto	Verdi
Sempre libera	La Traviata	Verdi	E lucevan le stelle	Tosca	Puccini
Tutte le feste al tempio	Rigoletto	Verdi	Recondita armonia	Tosca	Puccini
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In Quelle Trine Morbide	Manon Lescaut	Puccini	Ah si ben mio coll'essere	Il Travatore	Verdi
Un Bel Di	Madame Butterfly	Puccini	Cielo e mar	La Gioconda	Ponchielli
Donde lieta Usci	La Bohème	Puccini	In fernen Land	Lohengrin	Wagner
Mi Chiamano Mimi	La Bohème	Puccini	Addio alla madre	Cavalleria Rusticana	Mascagni
Ave Maria	Otello	Verdi	O Paradis	L'Africaine	Meyerbeer
Musetta Waltz	La Bohème	Puccini	La fleur que tu m'avais jetée	Carmen	Bizet
Vissi D'Arte	Tosca	Puccini	Vesti la giubba	I Pagliacci	Leoncavallo
Michaela's Air	Carmen	Bizet	Celeste Aida	Aida	Verdi
Elsas Traum	Lohengrin	Wagner	Dio mi potevi	Otello	Verdi
DRAMATIC SOPRANO—Album ASV—503			BARITONE—Album ASV—507		
TITLE	OPERA	COMPOSER	TITLE	OPERA	COMPOSER
O Patria Mia	Aida	Verdi	Credo	Otello	Verdi
Suicidio	La Gioconda	Ponchielli	Nemico della patria	Andrea Chénier	Giordano
Du bist der Lenz	Die Walküre	Wagner	Largo al factotum	Barber of Seville	Rossini
Ritorna Vincitor	Aida	Verdi	Cortigiani, vil razza dannata	Rigoletto	Verdi
Pace, Mio Dio	La Forza del Destino	Verdi	Prologue	I Pagliacci	Leoncavallo
Voi Lo Sapete	Cavalleria Rusticana	Mascagni	Song of the Torreador	Carmen	Bizet
Dich teure Halle	Tannhäuser	Wagner	Eri tu?	Masked Ball	Verdi
La Mamma Morta	Andrea Chénier	Giordano	Di provenza il mar	La Traviata	Verdi
Or Sai Chi L'Onore	Don Giovanni	Mozart	Evening Star	Tannhäuser	Wagner
MEZZO SOPRANO—Album ASV—504			BASS—Album ASV—508		
TITLE	OPERA	COMPOSER	TITLE	OPERA	COMPOSER
O Mio Fernando	La Favorita	Donizetti	La Calunnia	Barber of Seville	Rossini
Voce di Donna	La Gioconda	Ponchielli	Le veau d'or	Faust	Gounod
Mon Coeur S'Ouvre A Ta Voix	Samson Et Delila	Saint-Saëns	Ella giàmmai m'amo	Don Carlos	Verdi
Card Scene (Air des Cartes)	Carmen	Bizet	Il lacerato spirito	Simon Boccanegra	Verdi
Sibel's Air	Faust	Gounod	Infelice	Ernani	Verdi
Habanera	Carmen	Bizet	Non più andrai	Marriage of Figaro	Mozart
O Don Fatale	Don Carlos	Verdi	Deh: Vieni alla finestra	Don Giovanni	Mozart
Stride La Vampa	Il Trovatore	Verdi	Madamina	Don Giovanni	Mozart
Voi Che Sapete	Marriage of Figaro	Mozart	Vecchia zimarra	La Bohème	Puccini

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OVERTONES

With this issue your obedient servant graciously relinquishes the sceptre of a distinguished and tumultuous reign of fifty-odd years. Like *prima donnas*, a wise devil should quit while he's still ahead. This one, however, far from retiring, intends to keep his hand in by supplying a few unmistakable overtones from time to time. Old devils never die; they go to . . . —Mephisto

The Gentle Art

The author of the following letter—addressed to a leading Foundation whose anonymity we have sworn to preserve—inform us that he fled the banks of the Mississippi for the banks of the Hudson at an early age, studied piano under Beveridge Webster at Juilliard, where he also acquired the gentle art of making application for scholarships. After study in Germany with Hans Richter-Haaser on a Fulbright, he returned to the States for several successful seasons of page turning, retiring from this "rather precipitous career" to settle down in the Promotion and Advertising office of Capitol Records.

Dear Friends:

I wish to make a brief plea in my behalf here at the end of '58 and just before you begin to make budget plans for the 1959 "grants-in-aid".

I am a page turner. I have been turning professionally for several years here in New York City. I have never toured. I have had engagements with various groups and accompanists. I have turned in most of the important auditoriums in the city, the gamut, so to speak, from Town Hall to the YMHA. And though the press has never reviewed my work, I have had accolades from some of my employers which have encouraged me to continue in what proves to be a rather precipitous career. They say that there is a real need for a qualified and experienced turner, one to whom they can turn when faced with a taxing score.

In spite of this age of specialization, I feel the need to have experience in all manner of turnings. Yes, in effect, restrict myself to this one field, but be prepared to turn anything placed before me. It is my purpose in writing to you to secure funds to travel abroad, particularly in Europe in order to experience the turning of ancient manuscripts. To turn this age-old vellum without tearing is a most needed recommendation, and with the trend to *Musica Antiqua* and that sort of group which, literally, dotes on old scores, someone with a background in that sort of tedious turning is becoming increasingly important to our musical culture.

Another valid reason for considering my plea, and thus sustaining me in my work, is the constantly increasing difficulty of the contemporary repertoire. It is, indeed, the rare pianist who can commit to memory these horrendously difficult works, therefore necessitating performing with the music, and in most cases, employing a page turner. The demand for the turner's services is becoming greater, but the remuneration remains pitifully small. The few of us left in this field must be encouraged to remain. To remain, we must broaden our base. To do that, I need your assistance.

Would you please send me your application blanks. I would be willing to turn for you at your earliest convenience. I will bring my own music, or turn any that you might have in the office, on sight. In any case, please

consider me as a worthy applicant for the '59 prizes.

Respectfully submitted,
Jack Romann, P.T.

P.S. In case you are unwilling to consider this application, please turn it over to the Ford Foundation.

And the gentle reply . . .

Dear Mr. Romann:

In reply to your letter of 23 December, inquiring about our grants-in-aid for 1959, I would like to inform you that after the Committee's serious thought of your unusual request, the matter has been turned over to me for disposal.

We have given the matter considerable study. The plight of the page turner is indeed one for investigation. I fully agree that in this age of mechanized wonders and scientific investigations, the artist is oftentimes neglected, and the more delicate arts, such as yours, ignored by the unsympathetic, callous nonchalance of modern living.

Certainly the many years which you have spent in perfecting your page-turning art should not go wasted, and your desire to have more experience in the more virtuoso aspects of page turning, i.e., the turning of ancient manuscripts, is indeed a valid and noble one.

Although your request does not come within the established limits of our program policy, your plight is indeed touching, and I am personally interested in the aesthetics of your particular problem. I would like to state here and now that our inability to assist you financially does not in any way reflect our opinion of your talent, nor does it preclude my giving of advice.

Since experience is what you are wanting, I suggest that you turn pages at every opportunity. On subways, in trains, busses and planes, on the street; everywhere a page can be turned. Menus of the more exclusive restaurants sometimes have an antiquated aspect; turn them in all tempi. Turn, turn, above all, turn. Remember, it is not only the IRT which takes one to Town Hall. It is Practice; the Golden Rule of the artist.

If we can be of further help to you, please call us for an appointment.

Sincerely yours,
Foundation X



Operatic Cuisine

An alert restaurateur across the street from the Zürich Opera House has hit on a unique criterion for judging the theatre's operatic offerings: the business that accrues to his establishment when the final curtain is rung down.

The Flying Dutchman is bad because the exhaustion following a three-hour-plus Wagnerian opus sends the audience in a beeline for home.

Contemporary works are fiascos, since audiences can hardly wait for the last-act curtain. Sometimes they don't.

Traviata's just fine. Everybody's in a mood to recover from tears shed over Violetta's tragic plight.

The proprietor intends to suggest *Falstaff* to the management, anticipating a new high in roast chicken sales.

While he's at it, he might as well consider the gastronomical persuasiveness of *Tosca*, *Hansel and Gretel*, *Louise*, *Les Huguenots*, and Benjamin Britten's *Albert Herring*.

As for alcoholic seduction, *Cavalleria Rusticana* would seem far safer than *Tristan und Isolde*.

East Meets West

The cultural rivalry between East and West Berlin will have a new item to contend with beginning Sept. 24, when *Don Giovanni* opens a new opera house on Bismarckstrasse, as the opening event of West Berlin's 11th annual festival.

Although East Berlin is feverishly busy with festival plans of its own for October, it is expected that many from across the border will be on hand opening and successive nights, since political rivalries that divide the city in all other areas cease at the box office.

Tickets in both sectors are priced at "one for one"—which means that a West Berliner may use cheap East German marks at the box office where he cannot use them elsewhere, and an East Berliner, who would normally exchange four to five East marks for one West mark, need only show his identification at the box office for his money to be accepted at par.

The difference to the West German theatres is made up by a government subsidy of 1,000,000 marks a month. In dollars, this equals \$250,000 a month, or \$3,000,000 a year.

To administer the President's Special International Program for Cultural Presentations, the United States State Department budget for the entire world is approximately \$2,415,000 per annum, which includes athletic as well as musical groups.

Whitehall Reveals

Asked who footed the bill for the Irish Guards Band which recently appeared in Brazil, a spokesman for the London War Office explained: "My dear sir, we didn't pay for that. I assume the people who organized the event paid for it. We simply don't do that sort of thing."

On learning that the United States had just canceled a similar trip to Brazil by the Army band to save money, the official reaction was: "Dear, dear."

Recent tours of the United States by the Grenadier Guards, the Scots Guards and others have been arranged by impresario Sol Hurok—whose efforts, it was noted, are not intentionally philanthropic.

Whitehall was distinctly pleased that the United States found the British uniforms handsome. "Ought to," said the War Office spokesman. "Costs about £60 (\$168) to get a chap his kit." (The full kit is indeed colorful: red tunic, generously braided and epauletted in gold, blue trousers, and an oversized bearskin headpiece.)

"And besides," he pointed out, "it wasn't a band we sent to Brazil. It was a corps of drums—about twenty-four chaps. . . . We should keep these things straight."

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NATIONAL REPORT

San Francisco

Spring Opera Plans

Singers and performance dates for the first annual season of San Francisco's popular-priced Spring Opera company were announced today by William Kent III, chairman, and Kurt Herbert Adler, general director, of the San Francisco Opera which is producing the season.

Six performances will be presented in the War Memorial Opera House between May 2 and 19, opening with *Romeo et Juliette* on May 2. The series continues with *La Bohème* on May 5, *Martha*, in English, on May 9, *La Traviata* on May 13, *The Magic Flute*, in English, on May 16, and *Carmen* on May 19.

The Spring Opera is a separate organization from the San Francisco Opera, and the artistic facilities of the latter company are being made available to the new group through a special arrangement.

Among the singers already engaged are Patricia Cann, Gwen Curatillo, Luisa De Sett, Mary Gray, Marilyn Horne, Lee Venora, and Doris Yarick, sopranos; Margot Blum, Janis Martin, and Donna Petersen, mezzo-sopranos; Thomas Caperello, Robert Schmorr, George Shirley and Richard Verreau, tenors; Donald Drain, Edwin Dunning, Richard Fredericks, Colin Harvey, Hernan Pelayo, and Benjamin Rayson, baritones; and David Ciosso, John Macurdy, Spiro Malas, and Henry McGuckin, basses.

Henry Lewis, Joseph Rosenstock, and Sandor Salgo will conduct the performances, with Matthew S. Farruggio, Allen Fletcher, Irwin Guttman, and Vincent Porcaro serving as stage directors. The new production of *The Magic Flute* will be by Porcaro and Thomas L. Colangelo, Jr., who is also technical director for the season.

Both the San Francisco Ballet and the San Francisco Boys' Chorus will take part in Spring Opera performances. Choreographer is Lew Christensen, chorus director is Vincenzo Giannini, with Rudolph Fellner and George Lawner as assistant conductors. Madi Bacon leads the boys' chorus.

There's nothing earnest or pretentious about the San Francisco Ballet's new version of the Creation and the story of Adam and Eve. It's a smooth, cool show, refined and racy at the same time, with marvelously inventive choreography by Lew Christensen and a rather tame but charming score by John Lewis of the Modern Jazz Quartet.

Original Sin is the title. It opened the company's six-week season at the Alcazar Theater, March 10, and the applause at the gala premiere was altogether complimentary and enthusiastic.

If the audience unquestionably looked San Francisco 1961, the goings-on on stage and in the pit seemed not unrelated to Paris 1926. The dances were elegant and sexy; the music sounded night-clubby, nostalgic and yet fresh, in its easy procession of clichés from the musical entertainment world.

The births of Adam and Eve as depicted here are noteworthy. Adam thrashes about under what appears to be an old garbage bag, finally freeing himself and emerging limp but healthy-looking in the form of Roderick Drew, the troupe's most lithe and stylish male dancer. Eve, portrayed by the nimble and lovely Sally Bailey, arrives from a woman-shaped tree, one beautiful leg at a time.

At the San Francisco Symphony concert of March 9, Enrique Jorda brought out a curiosity, an E flat Symphony by the 19th-century Pennsylvanian Charles Hommann. Mr. Hommann obviously had heard a certain popular aria from *Der Freischütz* and was very fond of the symphonies of Haydn. He also had trouble getting out of E flat. In the last analysis this was, despite some bits of charm here and there, a questionable revival.

But there was no question about the sonic punch of Edgar Varèse's *Intégrales*, which, by the way, had obviously been better rehearsed than the Hommann. And Mr. Jorda offered a particularly buoyant performance of Schumann's *Rhenish Symphony*. First flute Paul Renzi was the virtuosic soloist in the Mozart D major Concerto.

Philippe Entremont played the Ravel Concerto with great strength, life and imagination at the March 1-3-4 concerts, the rest of the program including a bucolic and radiant performance by Mr. Jorda of Beethoven's Second Symphony—the tender and balletic implications of the work's slow movement were fully realized—and the American premiere of Berio's *Nones*. The latter sprinkled forth a wide range of orchestral color, but added little new music to the Webern-fed territory.

Byron Janis gave us an eloquent Beethoven Third Concerto at the Feb. 8-9-10 concerts, and Mr. Jorda contributed an uninhibited Tschaikowsky Fifth Symphony. Pierre Monteux returned for two programs in February, producing from the orchestra a kind of rounded glow it doesn't usually have these days, and from the box office the kind of results which Mr. Jorda cannot. The programs were standard Monteux, nice and meaty, and I was especially glad to hear his nimble cracking of that orchestral problem, Debussy's *Jeux*.

—Arthur Bloomfield.

Washington, D. C.

Inter-American Fete

The second Inter-American Music Festival, which will bring together leading symphony orchestras, instrumentalists and vocalists of the Americas for one week, will be held in Washington, D.C., from April 22-30. Mrs. John Fitz-

gerald Kennedy is the Honorary Chairman of the Festival.

Organized by the Inter-American Music Council under the auspices of the Pan American Union, the Inter-American Festival is under the musical direction of Guillermo Espinosa. In all, twelve concerts will be performed at the new Cramton Auditorium at Howard University, the Coolidge Auditorium in the Library of Congress, and the Hall of the Americas in the Pan American Union.

Musical groups from both continents to be featured are: the National Symphony Orchestra of Washington, D.C., the CBC Symphony Orchestra of Toronto, the Festival Orchestra, the Orquesta Sinfónica Nacional de México, the Eastman Philharmonia Orchestra of Rochester, the Claremont String Quartet, the Philadelphia Woodwind Quintet, the Howard University Choir, the Coro de Madrigalistas de México.

Soloists will include William Warfield, John Sebastian, and Paul Matthen of the United States; Pia Sebastiani of Argentina; Mario Miranda of Chile; Rafael Puyana of Colombia; Yara Bernette and João Carlos Martins of Brazil; Mary Simmons of Canada, and Raquel Adonaylo of Uruguay.

The composers whose new works will be played include: Alberto Ginastera, Antonio Tauriello, José María Castro, and Mario Davidovsky (Argentina); Heitor Villa-Lobos, Camargo Guarniero, and Francisco Mignone (Brazil); Fabio Gonzalez-Zuleta (Colombia); Aurelio de la Vega (Cuba); Harry Somers, John Weintraub, and Robert Turner (Canada); Gustavo Bocerra, Juan Orrego Salas, and Domingo Santa Cruz (Chile); Howard Hanson, Henry Cowell, Daniel Pinkham, Aaron Copland, Robert Evett, and Roy Harris (U.S.); Carlos Chavez, Blas Galindo, and Rodolfo Halffter (Mexico); Roque Cordero (Panama); Celso Garrido-Lecca (Peru), and Hector Tosar (Uruguay).

Attendance to all performances will be by invitation only. The cost of the Festival is underwritten by contributions from American business firms, and also made possible by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, the Koussevitzky Foundation in the Library of Congress, and the Recording Industries Music Performance Trust Funds.

Denver

Contemporary Series

An interesting phase of the Denver Symphony's programs is the series of Contemporary Music Concerts at Phipps Auditorium that was initiated three years ago. One of them opened the post-holiday season, Jan. 10, with a program directed by Thomas Scherman. The program featured a premiere, Josef Alexander's Trumpet Concerto, Karol Rathaus' Music for Strings, William Flanagan's Divertimento, and Schönberg's Kammersymphonie, Op. 9. A second Contemporary Concert. (Continued on page 30)

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(Continued from page 28)

Feb. 3, with Saul Caston conducting, brought as guest composers Henry Cowell and James Cohn, who enlivened the evening with interesting comments, punctuated by audience questions. The Orchestra played Elliott Carter's *Holiday Overture*, Ramiro Cortes' *Sinfonia*, Mr. Cowell's *Variations for Orchestra*, and Mr. Cohn's *Symphony No. 3*.

The series closed with two concerts (March 14, 15) with Paul Creston as guest composer-conductor. Colorado University's Modern Choir sang Stravinsky's *Symphony of Psalms* and Pinkham's *Wedding Cantata*, conducted by choir director Walter Imig.

On Jan. 17, Adele Addison was soloist in a work she had commissioned, Lukas Foss's *Time Cycle*. Her superb musicianship joined with Mr. Caston and the Orchestra to give the difficult score a handsome performance.

The Jan. 24 concert, featuring members of the Orchestra, was another exhilarating evening. Mr. Caston conducted Bach's *Brandenburg Concerto No. 2* in F major, with Harold Wippler, (violin), David Abosch (oboe), Paul Hockstad (flute) and Stephen Pasztor (clarinet) as soloists. Strauss's *Serenade for Wind Instruments*, Kent Kennan's *Night Soliloquy*, with Mr. Hockstad, and Creston's *Toccata* for full orchestra completed the program.

Glenn Gould drew a capacity audience to hear his performance of Beethoven's Concerto No. 3. A tremendous ovation brought him back many times. Harold Wippler, concertmaster, was heard in the solos of Vivaldi's *The Four Seasons*.

Dimitri Bashkirov was soloist in two concertos, Feb. 7. Mr. Caston opened the evening with Tchaikovsky's *Romeo and Juliet Overture*, and Mr. Bashkirov played the Galyzin Concerto and Mozart's C minor Concerto, K. 491.

Lorin Hollander played Khatchaturian's *Piano Concerto* on Feb. 21 with a commanding technic, and Isaac Stern attracted a devoted audience to hear his performance of the Brahms Concerto on Feb. 28.

The Claremont String Quartet was presented at Phipps Auditorium, Feb. 8, by Friends of Chamber Music in a program of Haydn's Quartet in C major (Op. 74), Beethoven's Quartet (Op. 59, No. 1), and a Hovhaness Suite.

Colorado University's Macky Auditorium was sold out for the Robert Shaw Chorale and Orchestra on Jan. 20. Mr. Bashkirov played an unusual recital at Macky Auditorium, Feb. 6, consisting of Schubert's *Impromptu* in C minor, *Sonata in A minor*, and *Fantasia in C major*; Schumann's *Bunte Blätter*; Prokofieff's *Visions Fugitives*; and a Debussy group.

—Emmy Brady Rogers

Los Angeles

Husband, Wife Acclaimed

Two young musicians of distinctive talent took over the Los Angeles Philharmonic concerts of Feb. 9-10 with

great popular and artistic success. Henry Lewis, a member of the Orchestra's bass section, conducted, and his wife Marilyn Horne, who sang Marie in last season's San Francisco Opera production of *Wozzeck*, was the soprano soloist. Mr. Lewis has a fine feeling for orchestral ensemble, and he conducted with a real flair for command. Beethoven's Second Symphony was crisp and clear, and Dvorak's Fourth Symphony was treated with a sharp ear for color contrasts and rhythmic vitality. Miss Horne not only displayed a voice of luscious quality, but proved herself a singer of splendid musicianship. She had the facility to cope with Beethoven's *Ah, Perfido!* as well as the ability to meet its abrupt contrasts of tenderness and rage. In *Tu che le vanita* from Verdi's *Don Carlos*, the voice was of melting beauty and touching expressiveness.

Byron Janis' performance of the Tchaikovsky B flat minor Piano Concerto at the concerts of Feb. 2-3 so excited the audience that the final movement had to be repeated. It was a well-deserved success, for Mr. Janis played the old warhorse with startling intensity and power. Zubin Mehta likewise scored with the public for his conducting of the Overture to Verdi's *La Forza del Destino* and Bartok's Concerto for Orchestra. Beginning with 1962-63, Mr. Mehta has been engaged to share the conducting with musical director Georg Solti under a three-year contract.

Arturo Basile returned for the third consecutive season to begin a three-week conducting engagement with the concerts of Feb. 23-24. As a comparative novelty he revived Mendelssohn's *Trumpet Overture*, Opus 101. The piece has many characteristic touches but is not overly supplied with inspiration. Both this work, as well as Smetana's *Moldau* and Brahms' Second Symphony, suffered from the conductor's inability to establish a stable tempo and his tendency to change tempos so frequently that everything sounded disjointed. Eugene Istomin played Schumann's Piano Concerto with fluent ease but little communication.

Karlheinz Stockhausen's *Zyklus* for percussion solo received a first Los Angeles performance at the Monday Evening Concert of Feb. 20. The composer has invented his own style of notation, and the work permits the performer to start at any given point as long as he works back to the starting place. William Kraft displayed great dexterity in getting around to the 20 or more percussion instruments he was required to play, but the musical interest was nil, and the 25-minute duration led to boredom. Also new was Ernst Krenck's *The Santa Fe Time Table*, which had the Gregg Smith Singers reciting the names of the stations on the Santa Fe railroad from Albuquerque to Los Angeles. The idea might sound clever, but there was little entertainment in Krenck's musical treatment of it. The

program also included Mahler's *Leider eines fahrenden Gesellen*, sung by James Tippey, baritone, and three Movets by Brahms, Opus 110.

Other events have included Dimitri Bashkirov, pianist, in a remarkably successful debut recital, Philharmonic Auditorium, Feb. 4; Presti and Lagoya, duo-guitarists, Wilshire Ebell Theatre, Feb. 7; Artur Rubinstein, Philharmonic Auditorium, Feb. 11; Hohner Accordion Symphony Orchestra, Philharmonic Auditorium, Feb. 18; Robert McFerrin, Shrine Auditorium, Feb. 11; the Debut Orchestra, conducted by Lawrence Foster, Schoenberg Hall, Feb. 12; Alice Ehlers, harpsichordist, and Eudice Shapiro, violinist, in sonatas by Bach and Mozart, Hancock Auditorium, Feb. 12, 19, 26; the Budapest Quartet, Feb. 16 and 18, on the Music Guild series; Ruth Page's Chicago Opera Ballet, Philharmonic Auditorium, Feb. 13; Leo Smit, pianist, Schoenberg Hall, Feb. 15; George London, on American Artists Inc. series, Philharmonic Auditorium, Feb. 21; Beverly Travis, pianist, Schoenberg Hall, Feb. 19; José Greco Spanish Ballet, Wilshire Ebell Theatre, Feb. 21-23; José Limón Dance Co., Royce Hall, Feb. 22; St. Olaf Lutheran Choir, Philharmonic Auditorium, Feb. 15; Isaac Stern, Philharmonic Auditorium, Feb. 25; and the String Society of Los Angeles, Henry Lewis conducting, Schoenberg Hall, Feb. 10.—Albert Goldberg

San Antonio

Manon and Elektra

The 17th Grand Opera Festival of San Antonio took place on the weekends of Feb. 25-26 and March 4-5. It was a memorable festival and will go down in local history as one with some near disasters and some thrilling successes. Victor Alessandro conducted all of the operas, and the Symphony orchestra never sounded better.

The opening performance was *Manon Lescaut*. Dorothy Kirsten became ill after five days of rehearsals and was unable to sing the title role. Licia Albanese, who had sung in Philadelphia on Friday evening, flew down and saved the performance even though she had had no rehearsals and very little sleep. Charles O'Neill sang Des Grieux and Ercole Bertolino sang the role of Lescaut. The other male roles were filled by Valfrido Patacchi, Raymond Michalski, Luigi Vellucci, Larry Patton and Ron Bretz. The last two are students at Trinity University and gave creditable performances along with their professional companions.

The sets by Peter Wolf Associates were handsome, and the chorus, directed by B. R. Henson, sang with spirit, beautiful tone, and fine diction. Anthony Stivanello was stage director.

At the close of Strauss's *Elektra* on Sunday afternoon, the entire audience of over 5000 people rose spontaneously, cheered, shouted and stamped to show their overwhelming enthusiasm for a

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perfect performance. The Orchestra shared honors with Astrid Varnay in the title role, who sang with awesome tone and volume and acted the role with complete authority. Frances Yeend, as Chrysothemis, and Elizabeth Pritchett as the evil queen Klytaemnestra, gave brilliant performances in their supporting roles. The massive set by Peter Wolf and the beautiful costumes helped make this the finest operatic production San Antonio has ever seen. Robert Tobin, the producer, overlooked no detail. Mr. Stivanello, the stage director, and A. M. Autrey, chorus master, co-ordinated their efforts, and the result was a fine tribute to the organizing ability of Victor Alessandro. The Orestes of Michael Bondon was well sung and the brief minor roles ably handled by a number of very talented local soloists.

Rigoletto, March 4, measured up to all advance publicity. Roberta Peters as Gilda, Richard Tucker as the Duke of Mantua, and Robert Weede in the title role, each gave full measure to the performance.

In the capable supporting cast were Luigi Vellucci as Borsa, Ruth Thorsen both as Countess Ceprano and as Giovanna, Emile Renan as Marullo, George Livesay as Count Ceprano and Raymond Michalski as Monterone. Clare Alice Conner was the page and Thelma Altman sang the role of Maddalena.

On March 5, the audience who had come to hear *Aida* were dismayed to hear that Leonie Rysanek had become ill and could not sing. Eleanor Ross, a young and comparatively unknown dramatic soprano, was located in New York and was flown south, arriving just a few hours before curtain time. She not only saved the performance but has such a beautiful, warm, and thrilling voice that at the end of the first act she had to take five curtain calls in response to the audience. Nell Rankin, as Amneris, was a dramatic and regal princess who sang magnificently. These two women carried the honors for the day, always ably assisted by Mr. Alessandro. Robert Turrini was Radames, and supporting roles were sung by Nicola Moscova, Raymond Michalski, Luigi Vellucci, Clare Alice Conner and Frank Valentino.

The chorus was well trained both vocally and histrionically. Special mention is due Ruth Russell Matlock, choreographer for *Rigoletto* and *Aida*. The ballets in each case were beautifully performed; soloists were Sara Wisdom, Josephine Neal, and Arturo Herera.

The San Antonio Symphony Orchestra participated March 6-10 in the Rio Grande Valley International Music Festival and presented two operas. *Rigoletto*, on March 6 in Brownsville, had the same cast as that which appeared in San Antonio, complete with chorus and scenery. *Madame Butterfly* was given in McAllen on March 9 with Dorothy Kirsten in the title role. A number of student concerts were given in Harlingen, San Benito and

Weslaco, and a full Symphony program will be given in Edinburg. The Festival was organized by a festival association of which Sen. H. R. Hudson of Brownsville is chairman and W. E. Hatchett is co-ordinator.

A new ensemble series has been announced by the San Antonio Symphony Society to take place at the Ruth Taylor Music Center at Trinity University. These Chamber Music Concerts are scheduled for March 28, April 4, May 2 and 16, and will be performed by principal musicians of the Symphony Orchestra. This series has been planned not only to offer another chamber music group of distinction to San Antonio, but to provide a means for extending fine music beyond the already full winter season.

—Helen Seagle

Cincinnati

Summer Opera Plans

The Cincinnati Summer Opera this year opens and closes its 41st season with two works new to the company's repertory. These are *Das Rheingold* on June 22 and *Don Carlos* on July 30. *Ariadne auf Naxos* is the third opera receiving its first Cincinnati performance. Mary Costa, Mary Curtis-Verna, Laurel Hurley, Roberta Peters, Nell Rankin, Eleanor Steber, Ezio Flagello, Frank Guarneri, Clifford Harvood and Barry Morell will be singing this summer. Making their Cincinnati debuts are Randolph Symonette of the Düsseldorf Opera as Wotan in *Das Rheingold* and Sandor Konya, Hungarian tenor, in *Aida*. In his American debut is Kostas Paskalis, Greek baritone, in the title role of *Rigoletto*.

Returning are Fausto Cleva and Carlos Moresco, conductors; Dino Yannopoulos, artistic and stage director and newly appointed general manager; Wolfgang Roth, scenic designer; and Nelle Fisher, choreographer. Richard Mason has been appointed resident designer and art director of the season.

INTERNATIONAL REPORT

Rome

New Opera Premiered

That the Rome opera company is able to give, upon occasion, performances of high level was demonstrated by *Hamlet* of Mario Zafred, directed by Fernando Previtali, staged by Luigi Squarzina, sets and costumes by Ezio Frigerio. Previtali was able to assemble a company of singers of which each one was perfectly suited to his respective role, and he was able to form them into a whole with absolute precision. The result was an exemplary performance, which a new opera rarely receives. The principal performers were Antonio Boyer (Hamlet), Luigi Infantino (the King), Anna Maria Rota (the Queen), Maria Di Giovanna (Ophelia), Gastone

Limarilli (Laertes) and Agostino Lazari (Horatio).

The *Hamlet* was one of the two completely new works announced by the Opera for this season (the other will be *A View from the Bridge* by Renzo Rossellini, from Arthur Miller's play), and it was awaited with interest because it was the debut on the operatic stage of a composer of unquestioned ability, who occupies a definite position in Italian music of the post-war period.

Zafred's musical style is considered to be reactionary, affirming the impossibility for a composer of today to retain any trace of explicit tonal nexus. The truth is, however, that he cannot be said to be very traditional either, for he works with a rather free sense of tonality, and the appearance of "normality" of his music is due to the internal coherence and fluency. All this is to be seen in *Hamlet*, in which Zafred's idiom attains a maximum of clarity and neatness, supported by a sober and appropriate instrumentation, devoid of all rhetoric.

The reception of the work, while cordial, was not enthusiastic. The public gave unanimous applause each evening, but it did not throng to the theatre. And the press, for the most part, was respectful, rather than admiring.

The symphonic concert season of St. Cecilia Academy contained works new to the Santa Cecilia audience—Berg's Three Orchestra Pieces (conductor: Michael Gielen), Zafred's Concerto for Violoncello and Orchestra (conductor: Francesco Molinari Pradelli, soloist: Alessio Baldovino), Pizzetti's new Concerto for Harp and Orchestra (conductor: Previtali, soloist: Clelia Gatti Aldrovandi), Four Impromptus by Niccolò Castiglioni (conductor: Bruno Maderna), Dialogues for Violoncello and Orchestra by Dallapiccola (conductor: Maderna, soloist: Gaspar Cassadó), Overture for *Fausto Crillo* by Alberto Ginastera (conductor: Pedro I. Calderón), the Monologues for *Everyman* by Frank Martin (conductor: Jochum, soloist: Fischer-Dieskau), and Blomdahl's *Pastoral Suite* (conductor: Dean Dixon). All of these compositions were well received except Dallapiccola's. The latter, we must add, while probably not among the best or most comprehensible compositions of Dallapiccola, also did not really have the benefit of an adequate performance. Among these new works, that of Castiglioni deserves special notice. He is a young man of 28 years, but he is already well-known in the European avant-garde circles and shows a real talent, which is among the most promising of today.

Among the works new to Italy performed up to the end of January, Einem's *Stundenlied* did not arouse too much interest. This work is for choir and orchestra, text by Brecht, directed by Massimo Freccia. It is well-made, but conventional, and most important of all the execution of it was bad. Also new to Italy were two compositions by Ernst Krenek, which the composer himself conducted in a concert which in-

cluded, among other things, the symphonic suite from his transcription of Monteverdi's *Coronation of Poppea*. One of the numbers was the Concerto for Violin No. 2 (splendidly performed by Arrigo Pelliccia), which dates back to 1953 and is obviously inspired by Berg. The other was *Chain, Circle and Mirror* (*Kette, Kreis und Spiegel*), which was written in 1956-57 and owes its inspiration, even if cautiously, to Webern, whereas Krenek's more recent works, as is well known, conform to the post-Webernism of today.

The other two new works, presented by Bruno Maderna, were among the most famous compositions of the present-day avant-garde: *Spain in the Heart* (*España en el corazón*) by Luigi Nono (the first of *Three Epitaphs of García Lorca*), and *Le marteau sans maître* by Pierre Boulez.

The Roman Philharmonic Academy's first concert, as in other seasons, was dedicated to music of Stravinsky, conducted by Robert Craft and by Stravinsky himself. Craft conducted the *Octuor*, *Three Japanese Lyrics* (Magda Laszló, soloist), *Tilimbom* (id.), *Movements* (soloist: Margrit Weber, first performance in Italy), and the *Dumbarton Oaks* Concerto. Stravinsky conducted *In Memoriam Dylan Thomas* and *Can-tata* (soloists Magda Laszló and Helmut Krebs).

The most important new work of the Philharmonic season was Schoenberg's *Three Orchestra Pieces*, discovered by Josef Rufer in 1957. In 1959, he published them in facsimile. Their intrinsic value is evident at the first contact. It is quite probable that these few pages will remain among the most living that Schoenberg ever wrote. These pieces were conducted by Hans Werner Henze who also conducted, among other things, the music of his charming pantomime for children, *The Emperor's Nightingale*, and the recent *How St. Francis Preached to the Birds* for soprano and orchestra (Soloist: Magda Laszló) by the young composer Dieter Schoenbach.

—Fedele d'Amico

Milan

La Scala Opening

The opening of La Scala naturally caused the other events in the musical life of Milan to fade into the background. It is very difficult to explain why La Scala holds such an important position in the minds of the citizens of Milan. Certainly, the reasons are not only artistic ones. We know scores of persons of all kinds—workmen, old pensioners, waiters, street-corner artists—who, though they have never set foot in La Scala and though they know they never will, constantly ask one another "How is La Scala?", "What is going on in La Scala?", "La Scala is still La Scala?", and so forth.

One would say that the great pride which was ignited in the people of Milan when they saw their theatre completed in one-third the time predicted by even the most optimistic prophets

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METROPOLITAN OPERA'S NEW TENOR, FRANCO CORELLI, TELLS ABOUT HIMSELF.

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(it required less than 2 years, from September 1776 to March 1778), had continued to burn brightly with no indication of weakening during the course of almost two centuries since that time.

The Milanese need to feel that they are active, that they are faced with sacrifices and that they are carrying out their own decisions; but they also need something tangible, something visible which will give them constant assurance that they have not deluded themselves. La Scala, even if unknown in its concrete activity, is known as a completed task, as a wearisome job now finished, as a difficulty now overcome, as one of the four or five entities which make Milan a historical city. Thus the Milanese, even those who are not at all interested in music, are rather pleased to know that La Scala is (or was, at least) a continuous battleground; that it is a place where a certain number of individuals, though known but vaguely (composers, singers, stage-hands, set-designers, orchestra conductors), have loyally taken the risk of either being carried off in triumph or of being ground into the dust.

With respect to Verdi one knows, vaguely and without wishing to know the details, that through struggle and victory in La Scala he rose from the poverty of his home to the apotheosis of the great marble mausoleum in the house he founded for the care of his old and unfortunate confrères. One knows masters, already famous and certain of their destiny, whom La Scala has unexpectedly overthrown by virtue of the buyer's complete right to have merchandise which is good and well-made.

Some of the moving episodes of the life of Milan which took place at La Scala were: challenges by the people of the Austrian authorities; the ceremony of liberation in 1859 with Napoleon III and King Vittorio Emanuele II in the center box; the premières of *Nero* and of *Turandot*, given amid regrets that their authors, the austere Boito and dear Puccini, had been taken by death and could not enjoy the long-desired christening; and finally, the return of Toscanini, the return home after so many years of exile.

Similarly, it made a strange impression on many devotees of La Scala to note that interest this year was concentrated exclusively on knowing whether Maria Callas would sing or not the evening of Dec. 7; whether she would choose for her anticipated appearance one of her "battle horses," such as *Medea*, *Alceste*, *Lucia*, *Norma*, *Anne Boleyn*, or whether she would appear in a new role thus freeing herself of comparisons. Maria Callas meant, at the same time, Grace and Ranier of Monaco, Aristotle Onassis, the Prince de Polignac, Elsa Maxwell and the rest of that troop of admirers who consider it a duty to suffer, even more than to exult, over the vicissitudes of their idol's life. When it was known that the opera chosen was *Poliuto* by Donizetti, a more than secular melodrama the content of which is outwardly sacred, a

touchstone of famous and frankly "heroic" tenors such as Duprez, Tadagno, Lauri Volpi, etc., opinions were immediately divided. Some said that Callas, in agreeing to sing in an opera in which she would not have the title role, showed that she did not feel sure of herself and did not want to be too much in the spotlight. Others maintained that, on the contrary, her decision was a further proof of humility and artistic seriousness. Still others recalled that in the tragedy of Corneille from which the libretto of *Poliuto* was taken, Paulina, of all the characters, was perhaps the most vivid, the most human. Thus for many years in the eighteenth century, it was one of the major roles of Adrienne Lecouvreur.

The people admitted to the theatre entered under the influence of these thoughts. Those who were forced to content themselves with filling the square between the monument to Leonardo da Vinci and the Palazzo Comunale, remained to learn whether the youth and freshness of tenor Franco Corelli had overshadowed the calculated virtuosity of Maria Callas; whether the President of Uruguay had occupied a box with the rulers of Monaco and the President of the Italian Senate; whether the lions would appear or not in the final scene in the Circus. Donizetti and his unsuccessful attempt in 1839 to give the Neapolitans a sacred melodrama in emulation of Rossini's *Moses in Egypt*, which was given them in 1818; Donizetti and the question of whether it was really possible to set to music conversion to Christ, religious ecstasy and martyrdom by means of ariettas, cadenzas, march rhythms and "bolero" movements; all this was far from the preoccupations of the public.

—Giulio Confalonieri

Norway

Europe's Youngest Opera

The Norwegian Opera opened its third season in January of this year with a brilliant performance of Bizet's *Carmen*. Two years ago the Norwegian Government decided to give an annual subsidy to the Norwegian Opera in order to further this important area of music and to give Norwegian singers an opportunity of making a living in their own country. Oslo, the capital, with a population of about half a million, has five theatres where operas have been performed from time to time by Norwegian artists as well as by artists from other countries. The cost has been borne by the theatres and by very courageous managers. Oslo has had visiting opera ensembles from Italy, Germany, Vienna, Stockholm and Copenhagen, and ballet companies from England and America. Public interest has always been great, and the untiring work of opera societies and other groups who have tried to organize a national opera, has been of the greatest importance. In a small country like Norway, with only 3,500,000 people, it is no easy matter to make ends meet

in a field which so definitely bears the stamp of luxury.

The great event for Norwegian singers was the opening of the Norwegian Opera in February 1959 with d'Albert's *Tiefland*. Kirsten Flagstad was invited to be the Opera's first managing director, a task she took on with great enthusiasm, giving to it her valuable experience and advice, as well as her unselfish generosity. By her side she had the fine conductor Oivin Fjeldstad, well-known in most European countries and in the United States. Together they gave to this first year their artistic experience, energy and hard work.

Illness prevented Madame Flagstad from serving more than one year, and Odd Grüner-Hegge, musical director of the Oslo Philharmonic Orchestra for many years, took over and has now been engaged on a permanent basis.

During the past two years many Norwegian artists have contributed to the advancement of opera in Norway. I would like to mention some: Eva Prytz, Ase Nordmo Lovberg, Ingrid Bjoner, Kari Frisell, Marit Isene, Aslaug Linge, Randi Brandt Gundersen, Bjarne Buntz, Waldemar Johnsen, Egil Frostmann, Gerhard Lech-Hansen, Ragnar Ulfung and Arn Hendriksen. Istvan Pajor has been assistant conductor, Jonas Brunvold manager, and Ivo Cramer stage manager. Arvid Fladmoe, conductor of the Bergen Symphony Orchestra for the past three years, has been engaged as First Conductor (Kapelmester) following Oivin Fjeldstad's resignation.

The opening of this season on Jan. 19 with *Carmen* has been the Norwegian Opera's greatest success to date. The opera was conducted by the newly appointed conductor Arvid Fladmoe. Since the opening performance the opera has enjoyed sold-out houses, and every performance till the end of March has been sold out in advance. Eva Gustavson, the Norwegian mezzo, was asked to come from her home in San Pedro, California to sing *Carmen*, in which she enjoyed great success in Oslo and Stockholm some years ago. Now living in San Pedro, she takes an active part in West Coast musical life. In 1948 she sang Amneris in the broadcast performance of *Aida* with the NBC Symphony Orchestra conducted by Arturo Toscanini. Mme. Gustavson portrays Carmen in a very charming and exciting way, her acting matched by her warm and vibrant voice. The public has been fortunate in hearing three more visiting Carmens, all Scandinavian: from Finland, Maiju Kuusjo, and from Sweden, internationally known Kerstin Meyer and Kjerstin Dellert, both members of the Stockholm Opera.

Don Jose has likewise had several different interpreters: Egil Frostmann, Bjarne Buntz, Kolbjorn Hoiseth, Arne Hendriksen and Leonard Del Ferro. Micaëla was poetically sung by Kari Frisell and Erna Skaug. The part of Escamillo was alternately sung by Odd Wolstad, Gerhard Lech-Hansen and Olav Eriksen.

The stage manager provided a living, true and realistic atmosphere, and the ballet was cleverly supervised by Swedish choreographer Barbro Thiel. The great success of the production is due also in no small measure to the energetic and inspired leadership of Arvid Fladmoe, the new conductor.

So the future looks brighter for opera in Norway. Opportunities have also opened for Norwegian composers in this medium—opportunities which will surely enrich our musical life.

—Mary Barrett Due

Hamburg

Modern Opera Week

The Hamburg State Opera staged a most impressive week of contemporary musical theatre. Between Feb. 21 and 28, the following pieces were performed: Britten's *A Midsummer Night's Dream*, Stravinsky's *Oedipus Rex*, Honegger's *Antigone*, Liebermann's *School for Wives*, Berg's *Lulu* and *Wozzeck*, Henze's *Prince of Homburg*, and Blomdahl's *Aniara*.

It is extremely unlikely that any other opera house in the world could have duplicated this "festival," which was not a festival in the usual sense of the word, as all of the works produced are in the repertoire of the Hamburg Opera. This was not a one-time assembling of guest stars and/or ensembles, but rather a grouping into a single week of pieces that are played regularly to subscription audiences! That the result was, in effect, festival-like testifies not only to the breadth of the programming but also to the high quality of the ensemble which has been built up in the Hamburg State Opera. Only a company of exceptionally high quality is capable of putting on such an event.

The week opened with the first German performance of Benjamin Britten's *A Midsummer Night's Dream*, in a staging of exceptional beauty. The sets by Helmut Juergens were ravishing, the lighting effects magnificently fantastical. The musical and dramatic concept of conductor Leopold Ludwig and stage director Günther Rennert were a shade on the heavy side, corresponding to the way Shakespeare's comedy is produced in the German legitimate theatre. The enormous success of the opera, expressed in over 30 curtain calls, would nevertheless seem to justify this interpretation in Germany. But some of the subtleties in Britten's economically and delicately wrought score were lost. The lustier scenes, especially the play within the play, on the other hand, came off well and had the audience in stitches.

The part of Oberon, originally written for the British countertenor Alfred Deller, was sung by tenor Gerhard Stolze, who alternated between full voice and falsetto with moderately successful results. In writing this role, Britten has in a sense "painted himself into a corner," for none of the solutions is entirely satisfactory. In the



Peyer

*A glimpse of the "breathtaking" set and costumes by Teo Otto for Stravinsky's *Oedipus Rex*, one of the seven operas presented during the Hamburg Opera's week of contemporary musical theatre with Helmut Melchert as *Oedipus* together with a member of the chorus.*



Peyer

Sigmund Roth as Schigolch and Helga Pilarczyk as Lulu in the Hamburg Opera production of Berg's *Lulu* during Hamburg's week of contemporary theatre

Amsterdam performance of the original Alderburgh cast, Deller's voice was often covered by Titania's. And the idea of substituting a contralto for the countertenor does not appeal greatly.

The large cast was of high quality throughout. Stina-Britta Melander was a fine Titania; Heinz Hoppe as Lyssander, Vladimir Ruzdak as Demetrius, Cvetka Ahlin as Hermina and Helga Pilarczyk as Helena made up an outstanding quartet of young lovers.

The current European tendency to put more and more emphasis on staging was clearly apparent in Günther Rennert's *mise-en-scène* of Stravinsky's *Oedipus Rex*, with breathtaking sets and costumes by Teo Otto. The solo voices left something to be desired, but the choruses were splendid. Honegger's *Antigone*, coupled with Stravinsky's masterpiece, could not fail to suffer

by comparison, for it is an uneven score, containing some impressive moments and some weak passages. Again the production was of the highest quality. Leopold Ludwig conducted an excellent cast with Helga Pilarczyk in the title role.

In every respect, Alban Berg's *Lulu* was the sensation of the week. Rennert's staging, Otto's sets and costumes, Ludwig's inspired conducting, Helga Pilarczyk's portrayal of Lulu, Gisela Litz as the Countess Geschwitz, Toni Blankenheim as Dr. Schön, Kurt Ruesche as Alwa—these were contributing factors to a monumental performance. The work is enormously difficult, but singers and orchestra performed it as if it were *La Bohème*. It has been in the repertoire since April 1957, and every performance is sold out.

In this fabulous score, Berg achieves the seemingly impossible: from beginning to end there is no relaxation of the tension — nothing comparable to Marie's Lullaby and similar passages in *Wozzeck*. Only a very great composer can achieve this tension, which never becomes "unbearable" because it is genuine. That is to say, it originates within the composer and is not produced artificially by means of effects. Anyone who has heard this Hamburg production of *Lulu* must be aware that Berg is one of the masters of 20th-century music. Its twelve-tone construction remains a purely technical feature and only proves that this technique is by no means incompatible with direct, moving expression.

Rolf Liebermann's *School for Wives* was given a more boisterous performance than it had received at the Salzburg Festival several years ago. The "added" figure of Molière—in Salzburg an amused spectator who only occasionally took part in the action—was in Hamburg a busybody stage manager, who waved the actors on and off, snapped his fingers for changes of scenery and generally intruded himself into the action. Doubtless the size of the auditorium determined to a large extent Rennert's staging; it lacked some of the charm and subtlety of the Salzburg performance which was produced in the intimate Landestheater.

Hans Werner Henze's *Prince of Homburg* remains a problematic and not altogether successful opera. The music lacks a sweeping over-all line and tends to fall into shorter sections that, despite thematic connections, do not jell into an organic whole. The treatment of voices and orchestra is also somewhat unsatisfactory. The thick scoring, with its strong dependence on the brass, covers the voices when they sing in the middle registers; and when the voices are in their upper range the text is unintelligible. This would be less serious if the plot were of the usual operatic variety, in which everyone knows what is going on without benefit of text. But Kleist's drama rests on more complicated psychological and ethical factors, and the text is of great importance — particularly in those scenes that are practically actionless. The composer conducted a fairly ragged, unconvincing performance of the work.

Berg's *Wozzeck* has been in the repertoire since 1953 and will probably still be there ten years from now. This once-controversial piece, now an accepted classic of modern music, is the most likely candidate among 20th-century operas for inclusion in that small, exclusive category known as "the repertoire." The Hamburg performance is a stunning one: Helga Pilarczyk as Marie, Toni Blankenheim as Wozzeck and a fine supporting cast; *mise-en-scène* by Günther Rennert; sets by Helmut Jürgens; conductor Leopold Ludwig.

The extremely interesting week for which Intendant Liebermann and the

Hamburg State Opera deserve unstinted praise, closed with Karl-Birger Blomdahl's *Aniara*. Not even the splendid production and first-rate cast could save this piece of science-fiction—the first, and, if this is a fair sample, let us hope the last "space opera."—Everett Helm

Israel

New Music Fete

At a meeting of Israeli music critics details were disclosed concerning the first international music festival, beginning Aug. 26, 1961, and lasting three weeks. Alexander Schneider, of the Budapest String Quartet, has been named director and will collaborate with A. Z. Probes of the government tourist department. Darius Milhaud is composing a *Bar Mitzvah* Cantata for the occasion; the Budapest String Quartet will play all of the Beethoven Quartets; Pablo Casals will join them in Schubert's Quintet, play sonatas with Rudolf Serkin, and conduct a chamber orchestra in Mozart's G minor Symphony. Rudolf Serkin will play Mozart; Isaac Stern, Eugene Istomin and Leonard Rose will give two concerts of trios; and Maureen Forrester will appear as the only vocal soloist. The chamber orchestra and choir will consist of Israeli musicians. In all, 24 concerts will be given, followed by the third international Casals Cello Competition. Casals will be honorary chairman of the competition, and his wife will serve on the jury.

Recent novelties at the Israel Philharmonic programs have included Shostakovich's Eleventh Symphony, Stravinsky's *Symphony of Psalms*, Florent Schmitt's *Psalm XLVII*, Israeli Kaminski's Variations on an Israeli Theme for Strings with English Horn, Yehoshua Lakner's Toccata for Orchestra, Mahler's Second Symphony, and a concert version of Verdi's *La Forza del Destino*.

Guest conductors appearing with the Israel Philharmonic during the season were Sir John Barbirolli, Erich Leinsdorf, Paul Paray, Lorin Maazel, Thomas Scherman, and Jean Martinon. Visiting soloists included: Alexander Brailowsky, Pierre Fournier, Nicanor Zabaleta, Clifford Curzon, Rudolf Firkušný, Gina Bachauer, Claudio Arrau, Robert Casadesus, Ida Haendel, Henryk Szering, Janos Starker, Maureen Forrester, Israeli Ilona Vincze-Kraus, and Arie Vardi.

by the Bayanihan Philippine Dance Company.

Local activities have included two premieres at the Israel Opera: Offenbach's *La Perichole*, conducted by Sacha Parnes, featuring a talented new Israeli singer, Esther Baumwell, in the title role; and *Aida*, under Ernest Padi's baton, with guest singers Leonora Lafayette and Leonard Del Ferro. Whereas *La Perichole* was performed with pleasant authenticity of style, *Aida* seems to be beyond the opera company's powers at present. Seventeen-year-old Daniel Barenboim was heard in a series featuring all 32 Beethoven piano sonatas. The Kibbutzim (Agriculture people) Orchestra performed under the baton of Jahli Wagman, and the Haifa Symphony under Sergio Commissiona, with Mindru Katz as soloist.

Plans for the Israel Philharmonic during the 1961-62 season include a ten-week tour abroad, with Oct. 16 set for the New York arrival. During this period two foreign orchestras will visit Israel, the Netherlands Chamber Orchestra under the direction of Szymon Goldberg, and the London Symphony Orchestra under Antal Dorati.

Program novelties for the 1961-62 season include a concert version of *Don Giovanni* and four Israeli compositions by Noam Sheriff, Paul Ben-Haim, Odon Partos and Uri Boscovitch. Conductors include Sergiu Celibidache, Igor Markevitch, Paul Kletzki, Eugene Ormandy, Jean Martinon, Sir John Barbirolli, George Singer, and Shalom Ronli-Rikli. Soloists announced to date are Gina Bachauer, Claudio Arrau, Robert Casadesus, Ida Haendel, Henryk Szering, Janos Starker, Maureen Forrester, Israeli Ilona Vincze-Kraus, and Arie Vardi.

—Samuel Matalon

Mexico City

Apathetic Festival

Mexico City—to the casual observer—gives the impression of a bustling metropolis; sedulous lottery ticket vendors, brisk businessmen rushing from deal to deal, vivacious señoritas, enterprising, wide-eyed tourists. International conventions, state visits, and a top-flight bullfight *temporada* add further color to this impressive picture of urban activity, and at rush hours the atmosphere reaches an almost New Yorkish frenzy, which only the taxi drivers seem to turn to good account.

Yet the Festival Casals de Mexico, held in Acapulco in December and repeated in part here between Jan. 10 and 22, ended in a mood of lamentable apathy and indifference. Save for a repeat performance of Casals' oratorio *El Presebre*, premiered a few weeks earlier in Acapulco, the resplendent Bellas Artes Auditorium yawned with emptiness, and the spirit and enthusiasm of the great cellist was nowhere to be felt. But despite this *en famille* nature of the concerts, one was able to hear music of excellent quality performed by formidable musicians.

Sandor Vegh's violin recital, includ-



June 15 through July 16

OPERA

Samuel Barber's *Vanessa*
Egidio Romualdo Duni's
Isola dei Pazzi
Richard Strauss' *Salomé*

BALLET

Jerome Robbins'
Ballets U.S.A.
Maurice Béjart's
Twentieth Century Ballet

DRAMA

e. e. cummings' *Him*
Eduardo Di Filippo's
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MUSICAL AMERICA

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Lotte Meitner

Rosalyn Tureck, who has inaugurated a new Bach Festival

ing works by Nardini, Bach, Schubert, Kodaly, Bartok, and Veress, was unforgettable, for it displayed an artist of imposing technique, infallible taste and stirring musicianship. This listener has probably never heard Bach's Chaconne in a more interesting and majestic conception. The great Russian cellist Sviatoslav Knushevitsky demonstrated mature artistry, incredibly light bow action, a tone of glowing roundness and meticulously balanced phrasing in the cello concertos of Schumann and Khachaturian, Tchaikovsky's *Rococo Variations*, and in a solo recital.

But the musical "find" of these concerts was a young Russian violinist by the name of Vladimir Malinin. Still in his early twenties and of very handsome appearance (despite unruly hair of Elvis Presley dimensions), this boy has what it takes to become one of the brightest stars in the fiddle-playing firmament: an immensely pliable and almost perfectly controlled bow arm, left-hand security in scale work and double-stopping, pitch absolutely beyond reproach, and a tone of moving purity and firmness. Add to this a strong musical mind, sensitivity and temperament—which he had ample opportunity to exhibit in the Shostakovich and Tchaikovsky concertos—and you have an exceptional artist.

The series, which included many

other excellent performers, was to benefit the National Association for the Protection of Children.

Why was the response so poor? Don't Mexicans like good music performed by outstanding artists? Don't they even respond to appeals for the protection of their children? The Festival was billed as "under the patronage of the Subsecretary for Cultural Affairs of the Secretary for Public Education, in collaboration with the National Institute of Bellas Artes." Very impressive, indeed. But the truth of the matter is that there was little, if any, patronage or collaboration between anybody. Jose Garcia Borras, a wealthy businessman and Maecenas of the arts, who was instrumental in arranging the Festival, was pretty much left on his own, and his good will, his love for music and Mexico cost him a substantial sum of money.

The reasons why a potentially big international success shriveled to a fragile *succès d'estime* is difficult to explain to anybody who is unfamiliar with this country's ideas of politics and hocus-pocus, its sense of values, organization and cooperation. Nor is it easy to understand why the authorities of the Palacio de Bellas Artes did not even permit announcements of the concerts to be posted outside the hall.

—Julius F. Simek

London

Bach at Witanhurst

In June, Rosalyn Tureck and her newly organized ensemble of Bach Players will inaugurate a new Bach Festival at Witanhurst, a magnificent English country estate near London owned by Lady Crosfield. Situated on a hill overlooking immense lawns and rolling hills, Witanhurst is being opened to the public for the first time this year. In between three weekends of concerts, the festival has scheduled five master classes in Bach performance conducted by Miss Tureck. It is hoped that the Tureck Bach Festival will become an annual event, and that Witanhurst may become an international center of Bach study.

In the fall, Miss Tureck will bring The Tureck Bach Players to New York's Metropolitan Museum of Art (Oct. 27, Nov. 3, 10), highlighting a three-month coast-to-coast tour from October through December. Appearing for the first time in the United States, the chamber ensemble will be featured in a series of three programs performed last summer at Glyndebourne. Miss Tureck will conduct as well as perform on the harpsichord, clavichord and piano. Major offerings will include the *Goldberg Variations* and Miss Tureck's own arrangement for string orchestra of *The Art of Fugue*.

Zagreb

New Music Programs

What is probably the first festival of New Music to be held in the Balkans will take place from May 17-24 in Zagreb, capital city of Croatia in Yugoslavia. The Muzicki Biennale Zagreb will provide a cross-section of contemporary music in Yugoslavia and the entire world. Participants will include the Symphony Orchestra of the RAI (Radiotelevisione Italiana) conducted by Mario Rossi, the Cologne Ensemble for New Music, the Parenin Quartet (Paris), the Zagreb Philharmonic under Milan Horvat, the Solisti di Zagreb under Antonio Janigro, the Belgrade Radio Chorus, the Zagreb Opera and Ballet, the Ljubljana and Sarajevo Operas, and outstanding soloists. The artistic organization of the Biennale is in the hands of Josip Stojanovic and Milko Kelemen.

Vancouver

Festival Plans

Benjamin Britten's new opera *A Midsummer Night's Dream* will receive its Western hemisphere premiere at the Fourth Vancouver International Festival of the Arts, July 10 to Aug. 19, 1961.

The Festival's artistic director, Nicholas Goldschmidt, named Meredith Davies, from London's Covent Garden, as conductor, and a cast including Mary Costa (Titania), Russell Oberlin (Ob-

eron) and Jan Rubes (Bottom).

Isaac Stern will be soloist in Bartok's Violin Concerto with the Festival Symphony Orchestra under the baton of the young Indian conductor Zubin Mehta, in a program which will also feature the Canadian premiere of Sir William Walton's Second Symphony.

Recitalists at the 1961 Vancouver Festival will include Miss Costa and Mr. Oberlin, with Glenn Gould returning for a series of concerts, one of which will be an all-Bach program with chamber orchestra in which the pianist will be heard as soloist, conductor and commentator.

The 60-voice Montreal choir, Les Disciples de Massenet, conducted by Charles Goulet, will make its first West Coast appearances during next summer's festival.

Another first appearance on the Canadian West Coast will be that of the American conductor Alexander Smalens, who will direct the Vancouver Festival Orchestra in an all-Gershwin program.

The 1961 Festival will be opened by the annual Film Festival (July 10-22), and a giant military tattoo (July 14-22) under the direction of Brigadier Alasdair Maclean, famed for his supervision of the annual Edinburgh Tattoo. For its main theme, the Vancouver Tattoo will celebrate the 75th anniversary of the founding of Vancouver.

The New York Philharmonic Orchestra, under Leonard Bernstein, will give a special pre-Festival concert in Vancouver on April 22 under the auspices of the Vancouver Festival Society.

—Ian Docherty

Toronto

Outstanding Ballet

The outstanding highlight of Toronto's entertainment midseason has been the five-week stand of the National Ballet Company at the Royal Alexandra Theatre. The highlight of the extended engagement was Celia Franca's presentation of *Giselle*.

Miss Franca's production gave a new dimension to the "literary" value of the choreographic drama. The story line was never lost through concentration on the succession of dance numbers.

While it was the achievement of the classical concept that was outstanding, individuals merited notice. Lois Smith, formerly a good dancer, is now an excellent artist in the title role, and David Adams achieved new stature as Albrecht. Other principal roles were taken by David Scott, Yves Cousineau, Howard Meadows, Sally Brayley, and Teresa Mann, with Jocelyn Terell as Queen of the Wilis. Their work was ably supported by the corps, the line dancers sharing the honors for creating that kind of illusion which endowed Miss Franca's production with the combined virtues of a dramatically clear folk legend and an artistically emotional form.

—Colin Sabiston

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COMPOSERS' WORLD

Alan Hovhaness

Four New Symphonies

Alan Hovhaness set what must be something of a record during March. His Symphonies Nos. 10, 11, and 12 were all premiered in the United States during this one month, and on April 29 Mr. Hovhaness leads the premiere of his 13th Symphony in the Salle Gaveau in Paris. The 10th Symphony was premiered on March 18 in Wichita Falls, Texas, under Erno Daniel; the 11th Symphony in New Orleans on March 21 under Frederick Fennell, commemorating the 25th anniversary of the Orchestra; and the 12th Symphony at Ohio Wesleyan University, Delaware, under Rexford Keller. The 12th Symphony will also be repeated in Cleveland on April 23 and 24.

The 10th, 12th, and 13th Symphonies are of chamber dimensions while the 11th is for full orchestra and runs some 27 minutes. The 13th is sparse and abstract and scored for single winds and strings. And the 14th Symphony? It will be begun shortly for the American Wind Symphony, which has commissioned several symphonies from Mr. Hovhaness in the past.

The composer is at present giving a series of piano concerts with his wife, Elizabeth Naru Hovhaness, in Germany for Amerikahaus in Frankfort, Hamburg, Bremen, and Cologne. The programs include his *Orbit* No. 2, *Lake of Van* Sonata, *Bardo* Sonata, *Poseidon* Sonata, *Shalimar*, and *Mihr* (for two pianos). In May he conducts his 6th

and 8th Symphonies in Munich, with Mrs. Hovhaness as soloist in the 8th Symphony.

The now-bearded musician, looking like a Mormon elder, spent a few moments discussing his music during a brief visit in New York in February. Though he is now living in Vitznau, Switzerland, on Lake Lucerne, he is "not attracted to European cultural-wise or any way. I like the mountains there but that's about all." He still feels the greatest kinship to Eastern music, mainly that of Japan, and has still not been wooed by current vogues in composition. "I have used electronic sounds to produce subtler pitches but never for the sake of the sound alone. There is more variety in the medium than in the people who work in it. The European group is a tight academy, a snobbish group. They are simply dabbling in lower mathematics, which is boring."

"I don't feel my music is exotic. It seems perfectly normal and down-to-earth to me. The natural principles of the East are older than Western music, and this music was in the West until we polluted it with harmony and counterpoint. I am not writing in the manner I write to be archaic. There is much in the field to be explored. One of my interests now is in producing new instruments."

Mr. Hovhaness' *Magnificat* will be recorded in the fall by the Louisville Orchestra, and Peters will soon issue scores of the new symphonies. The future seems promising, for as Mr. Hovhaness put it, "I've passed my 9th Symphony and I'm still alive and kicking."

—John Ardoin

William Primrose gave the premiere performances of **William Bergsma's** new Fantastic Variations for Viola and Piano, with David Stimer at the piano.

The work was commissioned by the Harvard Musical Association and performed at concerts of the Association in Boston on Feb. 23 and 24. . . . In January, **Vincente Ascone's** *Santos Vega* was played by the Utica Symphony Orchestra under José Serebrier. The Uruguayan composer is director of the Montevideo School of Music. The Orchestra also performed **Vittorio Giannini's** Divertimento No. 2 in the work's second performance in the United States. . . . **Gunther Schuller** has been appointed editor of MJQ Music publishing firm.

In February Mills Music published **Don Gillis'** new cantata, *This is Our America*. . . . Tulane University was the scene of the first performance of **Charles Hamm's** new opera, *The Box*, on Feb. 4. . . . In the 1961-62 season, pianist Claudette Sorel will introduce **Paul Nordoff's** *Gothic Concerto*, and **Lee Hoiby's** *First Piano Concerto*. Both works are new and both will be presented with symphony orchestras throughout the country. . . . **Jean Eichelberger Ivey's** *Sonata for Piano* was played, in a tape of the composer's performance, over WNYC in New York in February. . . . The University of Illinois is the scene of two premieres of new works: *The Widow*, an opera by **Kenneth Gaburo**, and *Revelation in the Courthouse Park*, "an extravaganza in tragic vein", by **Harry Partch**.

The United States premiere of **Francis Chagrin's** Rumanian Fantasy for Harmonica and Orchestra was given by the Florida Symphony Orchestra on Jan. 21 in Orlando with John Sebastian as guest soloist and Henry Mazer conducting. . . . Two hitherto unknown pieces by **Felix Mendelssohn**, a Symphony in B flat major and a Piano Concerto in A minor, were discovered and performed in Berlin last year. . . . **Peter Menin**, director of the Peabody Conservatory of Music in Baltimore, has been named member of the Music Advisory Panel of the United States Information Agency for a period of three years, beginning January, 1961. . . . A new work by **Ned Rorem**, written for the Musica Viva Trio, was premiered by that group early in January, in Pittsburgh. . . . A new opera, *Montezuma*, with a libretto by G. A. Borgese and music by **Roger Sessions**, is expected to be completed by the end of this year. . . . On Feb. 14, WNYC, as part of its Festival of American Music, broadcast **Netty Simons'** String Quartet. . . . The Minneapolis Civic Orchestra, on Feb. 12, premiered **Henry L. Woodward's** First Symphony, *The Tetons*. . . . The premiere of a new one-act opera, entitled *Boffo*, by **Louis Gesensway**, was performed by the Academy of Vocal Arts at South Philadelphia High School on Feb. 27. . . . Norman Masonson conducted the Greenwich Village Orchestra, on Feb. 17, in the second performance of **Michael Brozen's** Movement for Small Orchestra. . . . A new symphonic suite,

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Minchat Zemer, by Isador Kleinman, received its first performance Feb. 12, in a concert by the American Symphony Orchestra at the Brooklyn Museum.

A new opera by Lee Hoiby, tentatively titled *Natalie*, has been commissioned by the New York City Opera.

ARTISTS AND MANAGEMENT

CAMI

Julian Olevsky, violinist, has signed a management contract with the Judson, O'Neill and Judd Division of Columbia Artists Management Inc. The contract will begin with the 1961-62 season.

For the past two seasons Mr. Olevsky has toured extensively in Europe and the Orient. From Jan. 1 until March 15, 1962, he will again appear in recital and with orchestra in Western Europe.

UNITED PERFORMING ARTS

Two new members have joined the office staff of United Performing Arts, Inc.: Margaret MacCorkle, formerly program manager at Civic Concert Service, Inc., will head the program department of United's concert, theatre, and jazz divisions; Barbara McClure will act as executive secretary to Robert H. Kuhlman, vice president of United Audience Service, a division of United Performing Arts, Inc. Mrs. McClure has been associated with Columbia Artists Management, Inc., Hurok Attractions, Inc., and with Isaac Stern and Julius Bloom in the new Carnegie Hall organization.

WILLIAM L. STEIN

Several artists have received engagements through the offices of William L. Stein, Inc. Graziella Sciuti, coloratura, and Vladimir Ruzdak, baritone, will make their American debuts next fall with the San Francisco Opera. Debuts at the Metropolitan Opera will be made this April by Dorothy Coulter, soprano, and next fall by Sandor Konya, tenor. European engagements have been secured for Maria Kallitsi, coloratura; Laura Bodnar, lyric soprano; Helen Raab, mezzo-soprano; Norman Paige and Barry Morell, tenors; and Richard Ames and Edgar Keenon, baritones.

NCAC

Luben Vichey, president of National Concert and Artists Corporation, has announced the signing of Franco Corelli, tenor, and Anselmo Colzani, baritone, to management contracts. Mr. Corelli has sung at the Metropolitan, La Scala, and at the other leading opera houses in Europe. Mr. Colzani has sung with the Metropolitan and San Francisco Opera companies, and at La Scala and Bologna.

Hyman Bress's revolutionary new "Score on Screen" technique featured in TIME Magazine, Jan. 13, 1961, is now available to audiences throughout the United States. This innovation permits any size audience to see the music during actual performance.

PRESS REVIEWS

"His decision to have the score projected on a screen during the performance deserves special applause. This device not only underlined the soloist's skill, but it also clarified the score for a good percentage of the audience." — N.Y. Herald Tribune, Feb. 23, 1961.

"His equipment, musical intelligence and technique are imposing." — N.Y. Times

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NEW PUBLICATIONS

Floyd Writes Sacred Cantata

Carlisle Floyd, whose "Wuthering Heights" is one of the most powerful American operas we have, has composed a solo cantata on Biblical texts for low voice and piano (or orchestra) called "Pilgrimage". Its five sections are: "Man that is born of a woman" (Job 14); "Save me, o Lord, for the waters are come in unto my soul" (Psalm 69); "O Lord, Thou has searched me and known me" (Psalm 139); "Praise the Lord, o my soul" (Psalms 148-149); and "For I am persuaded" (Romans 8).

The orchestral score, available from the publishers Boosey & Hawkes on rental, calls for two flutes (the second doubling piccolo), two oboes (the second doubling English horn), two clarinets (the second doubling bass clarinet), one bassoon, two horns, two trumpets, two trombones, timpani, percussion, harp and strings. The work lasts about 20 minutes in performance.

In a note Mr. Floyd points out that the piano score should not be regarded as merely a reduction of the orchestral score but as "an equally valid version" conceived for the resources of the piano. And, as a matter of fact, he has written an extremely effective piano accompaniment, although a few passages seem to call for a three-armed pianist at a double keyboard, until one gets used to their crossings and jumps.

To set the gorgeous prose and verse of the King James Version is a perilous venture for any composer, like writing incidental music to Shakespeare. But Mr. Floyd has risen doughtily to the challenge and composed music that has dignity, emotional conviction, and rich color, even though it falls a little too much into familiar formulas, especially in its harmonic treatment, for complete satisfaction. His prosody, while not entirely above reproach, shows the instincts of a born musical dramatist and the singer has ample opportunity to drive home the incredibly beautiful and felicitous texts.

The opening section has a chant-like vocal line that is set against somber, heavy chords that oscillate around D minor in a rhythmically restless pattern (two dotted quarters set against a quarter and a half note). There is a Straussian climax at the words: "Yea, man giveth up the ghost, and where is he?"

The setting of "Save me, o Lord" has an almost operatic sweep, subsiding into a desolate epilogue on "And I looked for some to take pity but there was none." The third section is skillfully woven and contrasted, but here the feeling that one has already had in some passages that the composer is falling back on stock devices of figuration and harmonization grows stronger.



Carlisle Floyd

The temptation to do a toccata-like piece to "Praise the Lord, o my soul" was probably irresistible, and Mr. Floyd has done it admirably. The pianist will sweat over these pages, but to good purpose! The last section is written with telling simplicity and compelling calmness and steadfastness. It gives a glow to the whole work, and yet it is done with the simplest of means—chant-like melodic patterns and transparent harmonies.

If Mr. Floyd has not given us anything essentially new in "Pilgrimage", he has written a very adept and expressive work. It was completed in 1955 and dedicated to the late Mack Harrell.

Stravinsky Movements In Study Score

When Igor Stravinsky's "Movements for Piano and Orchestra" had its premiere in Town Hall, New York, on Jan. 10, 1960, he contributed some program notes that were completely cryptic to me, although I found the music making most wonderful sense, even at first hearing.

Here is an example of the technical jargon in which the notes abounded: "The fifth movement (which I rewrote twice) uses a construction of 12 'verticals'; the listener has to get down and look up through the series, so to speak. The *gamma* and *delta* hexachords are more important here than the A and B. And, five orders are rotated instead of four, with six alternates for each of the five, while at the same time, I see the six in all directions, as through a crystal."

Although I am still made quite dizzy by Stravinsky's explanation of his music, and frankly, do not know how to "get down and look up through the series" or see the six alternate orders, in all directions, as through a crystal, I am profoundly grateful to Boosey & Hawkes for issuing the work in study score. For, even though I do not know all the combinations and permutations involved in the structure, I can discern the shapes and patterns of the music and relive the sonorous experience of hearing it performed.

The score itself is an adventure in reading, for it is completely unconventional. Instead of writing it out in traditional style, with acres of white

space and rests, Stravinsky has simply pieced together the active measures of the score. Since he has grouped the instruments according to timbre, this procedure is even more logical. At first glance, the page looks patchy and hard to follow, but soon one realizes that it is actually easier. The physical appearance of the music corresponds with its functional changes.

Why is it that the "Movements", so complex and intellectual in idiom, are so delightful to listen to? This music is light, playful, rhythmically bewitching, and full of wit. The secret is, of course, that it was composed by a master who always has something to say, no matter what language he chooses to say it in. Just as some of the boldest modern painters are the most childlike and charming in personality, certain modern composers are most engaging, even mischievous, when they are writing in the most formidable idioms.

Delightful Piano Music for Children

There are two vast and dreary wastes in the standard musical repertoire: teaching pieces for children and church music. True, there are oases and fertile stretches in these deserts, and I am always delighted to point them out. But where else does one encounter such a shameless reiteration of cliches, such vulgarity and bold pandering to the worst taste? Is it not a shame to corrupt the sensibilities of the young with trash, and is it not blasphemous to address God with our worst instead of the best we can offer?

All of which serves as a preamble to a hearty welcome of the two volumes of "Piano Music for Children" by Soulima Stravinsky (son of the illustrious Igor), recently issued by C. F. Peters. Let no one be frightened away by the heritage of the composer. Stravinsky *fails* writes in his own way, and he never forgets that he is writing for children. His music is a bit less demanding than the "easy pieces" composed by his father, but it is still definitely of the 20th century, and it pays children the compliment of assuming that they have a bit of imagination and intelligence.

Even in the most elementary pieces, a touch of harmonic piquancy or a little problem of fingering offers the pupil something more than mere routine. The little canon in Vol. I and the charming theme and variations, "Mirrors", in Vol. II introduce the pupil to classic textures and forms very tactfully. Touch and dynamics have also been unobtrusively but carefully dealt with.

The piece, "Kite", in Vol. II is an example of Mr. Stravinsky's technical ingenuity. While comfortably within the child's technical scope, it calls for real concentration in its change of hands and flowing divided arpeggios. In short, these pieces are an outstanding contribution to the literature of teaching material which contemporary composers have provided for us as an escape from the dreary wastes mentioned above.

—Robert Sabin

PERSONALITIES

Second Piano prize in the Harriet Cohen International Music Awards went this year to **Marjorie Mitchell**.

An April wedding for **Violette Verdy** to Colon Clark, London television producer, will take place for the dancer at Saltwood Castle, Mr. Clark's family residence in Kent, England. . . . **Dame Margot Fonteyn** has strongly denied that she plans to retire from ballet in the near future.

Jorge Bolet will play ten concerts in six Polish cities, May 26-June 19, marking his first visit to an Iron Curtain country. Eight orchestral and two recital engagements are scheduled for Krakow, Lodz, Katowice, Szczecin, Gdansk and Warsaw. Mr. Bolet began his European tour on March 24.

PICTURE CAPTIONS

A: The Vienna Boys' Choir and the Texas Boys' Choir exchange hats in a gesture of friendship. **B:** Left to right: Claire Simmons, Norman Riggins, and Paul Dixon take Richard Flusser's pen to sign as new members of the After

Dinner Opera Company. **C:** Following her concert in Englewood, N. J., Joan Sutherland, center, greets Gladys Swarthout and Anna Case Mackay with John Harms, left, and Richard Bonynge, Miss Sutherland's husband (Coda Photo). **D:** Lucine Amara and her husband Gil Rudy following their marriage in San Francisco, Jan. 7. **E:** Arthur Judson, center, celebrates his 80th birthday with Kurt Weinhold, left, and Andre Mertens (Impact Photo). **F:** The Quartetto Italiano celebrating their 15th anniversary are, left to right: Franco Rossi, Paolo Borciani, Elisa Pegrelli, and Piero Farulli.



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Festival Lists . . .

(Continued from page 19)

Rotterdam and Utrecht. Holland Festival, June 15 to July 15. Opera, orchestra, ballet, theatre and art exhibitions.

Highlights: Hindemith's *Cardillac* and Schönberg's *Die Jakobsleiter*.

Norway

Bergen. International Festival, May 15 to June 11. Orchestra and chamber music, church concerts, ballet, theatre and art exhibitions.

Spain

Granada. International Festival of Music and Dance, June 20 to July 4. Opera, orchestra and chamber music, and dance.

Santander. International Festival, Aug. 1-31. Orchestra and chamber music, dance, theatre and art exhibitions.

Seville. International Festival of Music and Dance, Sept. 21 to Oct. 7.

Sweden

Stockholm. International Festival, June 4-14. Opera, orchestra and chamber music, and ballet.

Switzerland

Engadine. Musical Summer, July and August. Chamber and church music.

Engleberg. Little Music Festival, July 16 to Aug. 20.

Gstaad. Yehudi Menuhin Festival, Aug. 15-30.

Lausanne. International Festival, March and April; Italian Opera Festival, October.

Lucerne. International Festival of Music, Aug. 16 to Sept. 9. Orchestra and chamber music, lieder recitals. Highlight: world premiere of Erwin Schibler's Violin Concerto.

Montreux. International Music Festival, Sept. 1-25.

Moutier. Accordion Festival, June 16-18.

Zürich. June Festival, June 1-30. Opera, orchestra, theatre and art exhibitions.

Highlight: world premiere of Martinu's *The Greek Passion*.

Turkey

Bergama. Festival of Ancient and Modern Dance, May 24-25.

Venezuela

Caracas. Opera Festival, June 10 to July 4.

Yugoslavia

Dubrovnik. Festival of Music and Folklore, July 10 to Aug. 24. Opera, orchestra and chamber music, ballet, folklore and theatre.

Ljubljana. Music and Drama Festival, June 30 to July 18.

Opatija. Folk Songs and Dances, July 12-18.

Split. Summer Festival, July 15 to Aug. 15. Opera, orchestra and chamber music, ballet, folklore and theatre.

Festivals: North America

Alaska Festival of Music. Anchorage. June 12-29. Concerts, lectures.

American Dance Festival. New London, Conn. August. Dance series by faculty and guests of Connecticut College School of the Dance.

Ann Arbor May Festival. Ann Arbor, Mich. May 4-7. Auspices: University of Michigan.

Aspen Festival. Aspen, Colo. June 28 to Sept. 3. Opera, concerts, chamber music, recitals. Musical Director: Izler Solomon. Executive Director: Norman Singer. 161 W. 86th St., New York City.

Berea Bach Festival. Berea, Ohio. May. Auspices: Baldwin - Wallace Conservatory.

Berkshire Festival. Tanglewood, Lenox, Mass. July and August. Weekend concerts of the Boston Symphony and chamber orchestra. Conductor: Charles Munch.

Bethlehem Bach Festival. Bethlehem, Pa. May 19, 20, 26, 27. Director: Ifor Jones. 6 W. Broad St., Rm. 207, Bethlehem.

Blue Hill Chamber Music Series. July and August. Blue Hill, Maine.

Boston Arts Festival. Boston, Mass. June 9-25. Concert, opera, ballet, drama, art.

Brevard Music Festival. August. Director: James Christian Pfohl. Brevard, N. C.

Caramoor Music Festival. Katonah, N. Y. June. Musical Director: Alfred Wallenstein. Address: Walter Rosen Foundation, Inc., Caramoor, Katonah, N. Y.

Carmel Bach Festival. Carmel, Calif. July. Choral and instrumental music of Bach and other Baroque compos-



Athens Festival

ers. Carmel Bach Festival, Box 503. **Casals Festival.** San Juan, Puerto Rico. June 9-28. Leading soloists under Pablo Casals. Concerts.

Central City Festival. Central City, Colo. June 24 to July 22. Opera and drama. Manager: Robert Brown. Musical director: Emerson Buckley. 1440 Court Pl., Denver, Colo.

Chautauqua Institution. Chautauqua, N.Y. June and August. Opera, concerts, and recitals. Conductor: Walter Hendl. Opera director: John Daggett Howell.

Cincinnati May Festival. Auspices: May Festival Association.

Connecticut Valley Music Festival. Deep River, Conn. July and August. Recitals.

Coonamessett September Festival. Coonamessett, Mass. September. Opera, concerts, recitals. Address: Coonamessett Music Society, Inc., Box 145, Woods Hole, Mass.

Empire State Music Festival. Bear Mountain-Harriman State Park, N.Y. July and August. Concerts, opera. General director: Frank Forrest. Musical director: Laszlo Halasz. Address: 501 5th Ave., N.Y.C.

Jacob's Pillow Dance Festival. Jacob's Pillow, Lee, Mass. July and August. Dance programs by visiting artists. Box 87.

La Jolla Festival. La Jolla, Calif. June to August. Concerts.

Los Angeles Music Festival. Royce Hall, UCLA, Los Angeles, Calif. June. Conductor: Franz Waxman. Management: Dorothy Huttenback, Philharmonic Auditorium, Los Angeles 13.

Marlboro Music Festival. Marlboro School of Music, Marlboro, Vt. July and August. Weekend chamber music concerts.

Montreal Festival. Montreal, P.Q. Opera, concerts, theatre. President: Robert Letendre, 1700 Berri St., Montreal, 18.

Moravian Musical Pilgrimage. Dover, Ohio. June 29 to July 2. Conductor: Thor Johnson.

Music at the Vineyards. Paul Masson Vineyards, near Saratoga, Calif. Outdoor concerts, recitals. Musical director: Ferenc Molnar.

Music Mountain Series. Falls Village, Conn. July and August. Concerts by the Berkshire Quartet.

Ojai Festival. Ojai, Calif. Latter part of May. Concerts.

Peninsula Music Festival. Fish Creek, Wis. August. Opera and orchestral concerts. Conductor: Thor Johnson. President: Mils Hokanson, c/o Peninsula Arts Association.

Santa Barbara Festival. Santa Barbara, Calif. June. Concerts. Festival director: J. Samuel Rugg.

Santa Fe Opera. Santa Fe, N.M. June to August. Opera. Musical director: John Crosby.

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Stratford Festival. Stratford, Ont. July to September. Weekend concerts.

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Buffalo Civic Orchestra. Buffalo, N. Y. Open-air concerts in city parks. 511 City Hall.

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Chamber Music and Composers' Conference. Bennington, Vt. Two weeks in August. President: Alan Carter, Middlebury College, Vt.

Cincinnati Summer Opera. Zoological Gardens Pavilion. June and July. Musical director: Fausto Cleva. General Manager: John L. Magro. Carew Tower, Cincinnati, Ohio.

Cleveland Summer Pops Concerts. July and August. Conductor: Louis Lane. Manager: A. Beverly Barksdale. Severance Hall.

Connecticut Pops. Music under the Stars. Bridgeport, Conn. July and August. Connecticut Symphony, 910 Fairfield Ave., Bridgeport, Conn.

Crescent City Concert Association. New Orleans, La. July and August. Pops concerts. 203 Gallier Hall.

Esplanade Concerts. Boston, Mass. July and August. Hatch Memorial Shell, Charles River Esplanade. Free concerts by the Boston Symphony. Conductor: Arthur Fiedler.

Grant Park Summer Concerts. Chicago, Ill. Grant Park Bandshell. Orchestra concerts beginning in June. Managing director: Walter L. Larsen. Auspices: Chicago Park District.

Greek Theatre. 2700 N. Vermont Ave., Los Angeles, 27. July and August. Operetta season.

Hollywood Bowl Concerts. Orchestra concerts by Los Angeles Philharmonic with guest conductors and soloists. General director: George A. Kuyper. Administrative manager: William Severs, 2301 N. Highland Ave., Hollywood, Calif.

Los Angeles Civic Light Opera Association. 427 W. 5th St., Los Angeles. April to October. Light opera season.

Metropolitan Beach Concerts. Detroit, Mich. Musical director: Francesco di Blasi. Concerts by the Detroit Little Symphony with soloists each Sunday evening from June 18 to Aug. 13.

Music under the Stars. Milwaukee, Wis. July and August. Emil Blatz Temple of Music. Orchestra concerts. Musical director: John Anello. Manager: William Anderson, 901 N. 9th St. Auspices: County Park Commission.

Naumburg Symphony Concerts on the Mall. Central Park, N. Y. C. May to September.

New Hampshire Music Festival. Center Harbor, N. H. Musical director: Thomas Nee. President: Royal Van Etten, Jr. Orchestra concerts, chamber music, dance, music school.

New Haven Pops Concerts. New Haven, Conn. July and August. New Haven Chamber of Commerce, 152 Temple St.

New Jersey Summer Music Festival. Milburn, N. J. June and July. Chairman: F. Stark Newberry.

Newport Folk Music Festival. Newport, R. I.

Oglebay Institute. Wheeling, W. Va. July and August. Concerts and opera. Executive director: Edwin M. Steckel.

Poughkeepsie Summer Festival. Vassar College, Poughkeepsie, N. Y. June 23-25. Concerts of early chamber music.

Ravinia Festival. Ravinia Park, Ill. June to August. Seven weeks of concerts by the Chicago Symphony and Ballet. Chairman: Julien H. Collins. Artistic director: Walter Hendl.

Red Rocks Music Festival. Denver, Colo. July and August. Red Rocks Amphitheatre. Denver Symphony. Conductor: Saul Caston. Manager: Helen Black. Cochran Bldg.

Redlands Festival. Redlands, Calif. July and August. Symphony, opera, ballet. President: Mrs. George E. Mullen.

Rhode Island Pops Orchestra. Starlight Pops. Providence, R. I. Mt. Pleasant Stadium. Concerts. Manager: Edward G. Hail.

Robin Hood Dell Concerts. Philadelphia, Pa. June to August. Fairmount Park. Robin Hood Dell Orchestra with guest conductors. Manager: Morton Howard, 1420 Walnut St.

St. Louis Municipal Opera. St. Louis, Mo. June to September. Municipal Open Air Theatre, Forest Park. Opera and musical comedy. Musical



Aspen Festival

Berk

director: Edwin McArthur. Manager: F. Beverley Kelley.

St. Paul Pops Concerts. St. Paul, Minn. July and August. Concerts. Conductor: Clifford Reckow. Manager: E. A. Furni. 143 W. 4th St.

San Diego Symphony. Balboa Park Bowl, California. Conductor: Robert Shaw.

South Mountain Chamber Series. Pittsfield, Mass. July to October. Recitals, chamber music.

Stadium Concerts. Lewisohn Stadium, N. Y. C. June to August. Four concerts a week. Guest conductors and soloists.

Starlight Festival of Chamber Music. New Haven, Conn. July and August.

Starlight Theatre. Kansas City, Mo. Swope Park Amphitheatre. Light opera. Manager: William M. Symon, 1217 Walnut.

Stony Brook Music Festival. Stony Brook, L.I., N.Y. July. Concerts.

Tamiment Chamber Music Festival. Tamiment - in - the - Poconos, Pa. Chamber concerts. Tamiment Institute, 7 E. 15th St., N.Y. C.

Villa Montalvo Summer Festival. Saratoga, Calif. July and August. Recitals, operas. Manager: Mrs. Byron Stark.

Woodstock Festival. Woodstock, N.Y. July and August. Opera by Turnau Opera Players. Sunday concerts.

Summer Camps: U.S.A.

The following list is representative only. We invite directors of summer camps to send us announcements of forthcoming plans as early in the new year as possible.—The Editor.

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Beaupre Music and Arts Center, Stockbridge, Mass. Mr. and Mrs. Stanley North, directors. For girls age 10 to 16. Class instruction in dance, drama, art, music and sports. Mr. and Mrs. Stanley North, 2 Maher Ave., Greenwich, Conn.

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Announcements of summer music courses for colleges and universities will appear in the May issue.—The Editor

Datelines . . .

New York.—The Metropolitan Opera Ballet School will inaugurate a theatre workshop this summer. The dance faculty will be headed by Suzanne Ames, soloist with the Metropolitan Opera's Ballet Company.

New York.—Robert Frost, Carl Sandburg and Archibald MacLeish have been asked to write a special creed embodying a declaration of purpose for the proposed National Cultural Center in Washington, D. C.

Chicago, Ill.—Mu Phi Epsilon announced the installation of two collegiate chapters at the Woman's College, University of South Carolina, and the Alpha Omicron Chapter at the Chicago Musical College of Roosevelt University.

Columbus, Ohio.—The Columbus Symphony Orchestra recently gave two performances of *Hansel and Gretel*. The production was staged by Evan Whallon and marked the debut of the newly organized Civic Ballet.

Washington, D. C.—A \$100,000 trust fund has been established for the National Symphony Orchestra by Jouett Shouse, the Orchestra Association's vice president.

Correction

In the February issue, page 63, the last sentence of the Burton Cornwall item should have read: On Dec. 16, four of Mr. Cornwall's pupils—Dolores DeCosta, Clifton Steere, Henry Rooney and August Saulnier—performed a program of compositions by Robert Phillips. Miss DeCosta, soprano, was the featured soloist.

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Jet-Propelled Music . . .

(Continued from page 12)

can and English cigarettes, sterilized water (4 bottles), honey, baby kits(?), DDT bombs, good-air bombs, sleeping masks, and 180 airsick bags.

Planning for such grand tours is so advanced by now that even the human equation is taken into account. For example, it is rare that a performance is scheduled for the day of arrival in Europe on the first leg of a long trip. High spirits and a holiday mood prevail, so that sleep is out of the question. And as for cargo, the Theatre Guild excursion pioneered in building its scenery to the planes' specifications.

Fortunately—for editors, at least, who wax happy in the knowledge that men are not yet entirely predictable—the best laid plans of mice and musicians "gang aft agley". The Boston Symphony thought things had gone pretty much agley the time their blocks had everything nicely set for DC-6s, only to find on arriving at New York's Idlewild Airport that somebody's signals had crossed and they had only the smaller DC-4s at their disposal. This happened at the start of last year's Far East tour, and when the problem was settled to everyone's satisfaction, another one confronted them on the West Coast, where the trans-Pacific flight had to be diverted from Seoul to Formosa because of riots.

Another political intrusion accounts for the only instance when the New York Philharmonic was in two different countries at the same time. On the flight from Lima, Peru, to La Paz, Bolivia, the Orchestra was in two planes, and when the first one landed shooting broke out around them, signalling the resumption of the national sport—revolution. Alerted, the second plane returned to Lima for a few hours until things quieted down. When the Orchestra finally caught up with itself in La Paz, the altitude (12,000 ft.) required the use of oxygen equipment in the wings to revive the faint from time to time. Bogota, Colombia, presented the same problem. Oddly enough, the wind players survived better than the strings.

Another high-pressure problem presents itself in the flight between Afghanistan and India over the Khyber Pass (13,000-14,000 ft.). Since the airfields cannot accommodate planes larger than DC-4s, which are too small to carry the heavy pressurizing equipment, special dispensation must be secured from the Musicians Union, which normally stipulates the use of pressurized planes above 10,000 feet.

Sometimes ends don't meet—or at least not until anxiety approaches hysteria. There was the time when Thomas Schippers' formal attire failed to arrive in time for the Leningrad concert. At the last minute, a bass player, tall enough though somewhat too broad, gallantly relinquished his own and joined the audience for the evening. The University of Michigan Sym-

phony Band, currently touring the U.S.S.R., spent a hectic day in Moscow searching for instruments to replace the four timpani, four tubas, euphoniums and several others that had been left in London because the Soviet charter planes could not accommodate them.

The New York Philharmonic recalls the 3:00 matinee in Charlotte, N. C., when the Orchestra arrived from Alabama by train and waited for their instruments, which had been sent ahead by truck. For some reason not altogether clear—perhaps the superior scenery—the drivers took the mountain route. As the concert hour approached, frantic phone calls revealed what had happened and state troopers were summoned to escort the dawdling convoy the rest of the way. After a patient two-hour wait, the enthusiasm of the audience seemed to bear out the orchestral opinion that they never played better.

Then there was the time when the same orchestra arrived 1½ hours late by bus from Atlantic City for a flight from Philadelphia to Detroit. To begin with, special permission had been secured from the Union for the men to leave their hotels an hour earlier than the usual 8:00 a.m. The Orchestra appeared at the bus depot promptly, but the driver had overslept. Meanwhile, harried orchestra officials made urgent requests to the airline and the Civil Aeronautics Board to hold the plane. Permission was finally granted, but an absolute deadline was fixed, and the arrival of the bus was so close to zero that it was granted the rare privilege of driving on to the field to discharge its passengers.

On the same tour, the Orchestra arrived in Vancouver sans French horns, which were absolutely indispensable for the Franck Symphony scheduled that night. Finally they were located on the baggage plane, which had flown on to San Francisco where bad weather delayed landing. When the instruments did arrive in Vancouver, by another plane, only a half hour remained before the concert.

The New York Philharmonic will never forget Panama, where everything conspired against them—or seemed to. Arriving in the midst of a tropical thunderstorm, the trunks were found lined up against the outside wall of the theatre—thoroughly soaked. The theatre provided no dressing rooms and there wasn't enough time to go back to the hotel, so the men changed their clothing in the street. Then, inside the theatre, the piano keys were found to be oily. In lieu of anything else, whisky was used to remove the oil, which everyone took to be furniture polish until someone explained that it was merely mosquito repellent.

Nor will they forget that outing on Maui Island last year during the Hawaiian tour. With Leonard Bernstein up front providing a kind of travelogue over the loudspeaker, a moment of panic ensued when the pilot suddenly banked the plane steeply over a yawn-

ing volcano and calmly announced that Mr. Bernstein had just taken over the controls.

If by now the impression has been created that the New York Philharmonic is peculiarly prone to mishaps, be assured that the proximity of the Philharmonic offices and a record of seven transoceanic tours were the deciding factors.

That I now mention what I sensed in the back of everyone's mind with whom I spoke—the shadow of an impending disaster that could extinguish in seconds the finest musicians of an age—is not to be morbid but acutely aware of the enormous risks that progress sometimes entails.

But there is a brighter side. Now that the entire personnel of an orchestra, ballet company, opera troupe, or dramatic cast can travel in a single plane, the occasionally sore problem of who goes in the first plane, who in the second, is eliminated. For even in the performing arts, there are the usual assortment of early and late risers, inveterate sightseers, camera buffs, and a sprinkling of easy-goers.

Delights of Food . . .

(Continued from page 15)

If you take time out for a drive over to Sterling, dine at the *Golden Lion*. Mr. Adam of the *Golden Lion* has a fine wine cellar, loves wines, and enjoys talking to people who appreciate them. The food is Continental, and if you call Mr. Adam in advance you are sure of being perfectly fed.

Needless to say, a festival jaunt to France automatically becomes a gastronomic tour as well. *Bordeaux* is to me one of the most gracious cities of the world. It is famed for its food, is located in the midst of one of the greatest wine regions, and is blessed with a lovely old Opera house—a true temple of music and dance. Surrounding the Opera House are the offices of the leading wine merchants and nearby is a club frequented by those in the trade.

A "must" on your restaurant list for *Bordeaux* is the old and noted *Chapon Fin* with its grotto-like interior. Their wine cellar is a library of the greatest of clarets. The *Chateau Trompette* is a small restaurant with a fine cellar and some of the best food I have ever eaten in *Bordeaux*. Near the Opera is the *Dubern*, located upstairs over a delicatessen displaying mouth-watering foods. The restaurant offers the well-known *Bordeaux* specialties. Incidentally, the waitresses are decked out in carefully starched, pleated aprons and move with such elegance and precision that I always feel they have just stepped from a chorus on the stage of the Opera House itself. For a lazy evening meal, dine in the garden at *Toque Blanche*: excellent food and good wine in a relaxing atmosphere.

While in *Bordeaux*, do make a point of seeing some of the great vineyards of the region. On the outskirts of the

city is the famed *Chateau Haut Brion* owned by the Dillons. In the Medoc area, you will be welcome at *Chateau Lascombes*, owned by a group of prominent Americans and managed by Alexis Lichine, the well-known connoisseur and shipper of wines. In Margaux, near Lascombes, *L'Etoile*, a small restaurant with a charming little terrace, serves good food and the fine wines of the area.

I also recommend a day spent in a drive to St. Emilion to see the vineyards at *Chateau Cheval Blanc* and *Chateau Ausone*. Lunch on the terrace of the *Hostellerie de Plaisance* and enjoy the picturesque view while you sip the rich local wines. Then stroll through the streets and pick up some macaroons—a specialty of the town—before you drive back to Bordeaux for the evening performance at the Opera House.

Aix-en-Provence is the center of scenic, gastronomic, and musical riches. If you are driving, go through Auvergne and head up to Roquefort to lunch at the hotel. You will eat the best Roquefort cheese you have ever tasted. You can stop overnight at Millau or at Albi where you can visit the Toulouse Lautrec museum.

In Aix the two most famous dining spots are the *Roy René Hotel* and the *Vendome*, both outstanding. The small *Hotel Riviera* is a delightful place to dine. Do plan to have a car for the many side jaunts well worth taking for both scenery and food. A genuine treat is the short drive—16 kilometers—to *Chateau Meyrargues* perched high on a rocky peak at Meyrargues. Here they serve the Provencal specialties, perfectly done. Be sure to make reservations.

The beautiful inn at Les Baux, the *Hostellerie Baumaniere*, has a superb view; I find the food less satisfying, in spite of its three stars. Try the leg of lamb en croute. One of my favorite side trips from Aix is to the Camargue; this is France's cattle country where you can see French cowboys! In the port city, lunch at *Les Trois Maries*. Order the local fish dishes—simple but pleasing.

If you go to Marseilles, you might try *Guido's*, but there is better feasting for eye and for tastebuds twenty miles west at *Sarry-le-Rouet*. Here the harbor and sea are a lovely sight and the restaurant *L'Escale* offers fresh-caught seafood in delectable style. Drink the local wines from Cassis—brisk and gay.

Zurich! What a spot for a festival. Here is a charming city, a magnificent lake and fine food to go with the music. My first choice for eating pleasure is *Kronenhalle*—its walls lined with beautiful pictures. It has the atmosphere of a private club, the service is outstanding, and the food is perfection. Drink the local wines and be sure to have the luscious Bartlett pear brandy for an after dinner drink.

Another "must" is *Eden au Lac*—an old and elegant restaurant of the Edwardian period. You will need reservations. Then there is *Baur au Lac*. It

is gracious and expensive, but well worth it. If you like a feeling of antiquity, go to *Hans zum Ruden*, a restaurant in one of the picturesque old guild halls. Wherever you eat in Zurich, do order grisons or bündnerfleisch with melon or asparagus—a great appetizer.

For those who travel by air, I suggest a meal at the Zurich airport. The food is superb. A word of warning: you will have to be adamant if you want your table to yourselves. An empty chair means a stranger may join you at any moment.

Traveling by train in Switzerland also gives one a chance to enjoy local foods. On a recent trip from Zurich to Lausanne, I spent the hours drinking wines and eating cheese and sausages, a most memorable experience.

May, the festival season in Florence, is the most enchanting time to see the Tuscan countryside. And you will not lack for fine food in this great artistic center. Tuscan beef is famous, and in some restaurants the waiters wheel the whole short loin on a cart to your table to allow you to choose your cut. My favorite dining spot is *Sabatini*. Next, I would select *Buca Lapi*, and then perhaps *Trattoria Sostanza*, if you can push your way into this popular bistro. *Harry's Bar* is quite good, and I have also had good meals at *Nandina's* and *Doneys*. If you plan a trip into the countryside, have *Doneys* make chicken sandwiches and supply you with one of their good cakes. With the addition of a bottle of Chianti and some fresh fruit from the market, you're all set.

Venice, on the Adriatic sea, excels in seafood, of course. The best restaurant there by far is *Graspa de Ua*, located in a small alley near the Rialto. The seafood, the pasta, all the specialties are excellent. Recently they served me tiny fraises des bois shaken with sugar, freshly ground pepper and a touch of liqueur. Amazing though it seems, the pepper accents the flavor of the fresh berries!

Feniche, a fine restaurant next to the Opera House, is a gathering spot for music lovers in Venice. The pasta is very good and the Northern Italian dishes, a specialty here, are exceptionally well done. Another favorite restaurant, *Martini Antiche*, is just around the corner. *Harry's Bar* has good food, but is extremely crowded. Other restaurants in Venice with fine food are the *Gritti*, the *Danieli* with its exquisite view, and the inn at *Torello*.

For my taste, the music at Salzburg far surpasses the food. However, here are some suggestions. *Salzburger Cobenzl*, a little out of town, offers a sweeping view and such simply prepared specialties as steak, chops, and blue trout. It is expensive. The *Powanda*, while not as outstanding as *Demel's* in Vienna, is an amusing restaurant popular with celebrities. The food is Austrian with a great array of rich desserts on the menu. *Goldener Hirsch* is a charming, elegant spot and extremely expensive. Reservations are

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necessary.

For side trips into the country surrounding Salzburg, take a day's drive to dine at Zauner's at Bad Ischl; or a jaunt to Mondsee to eat very well at the *Castillo*.

Famous Festivals . . .

(Continued from page 11)
at least ten times what I paid."

Hotels are also something of a problem, but less so than formerly. At first-class hotels it is wise to book as far in advance as possible, but stories about all hotels being sold out at festival time have been greatly exaggerated. And for those who do not require first-class accommodations there are countless hotels and inns, ranging from simple to fancy, for miles around Salzburg—many of them on lakes or in the mountains.

BAYREUTH - WAGNER FESTIVAL. (July 23-Aug. 25.) This is a must, even though you are not passionately fond of Wagner. You will never hear his music anywhere else as you do in the Festspielhaus, which Wagner designed himself and which is an acoustical marvel. The huge Wagnerian orchestra, which is almost always too loud in other opera houses, is covered here, so that the voices come through clearly and one's ear drums are not assaulted. The sound of the covered orchestra in the Festspielhaus is, indeed, unique. The singers are excellent and the productions are nearly flawless. The "modernist" stagings of Wieland Wagner may be a subject for debate, but they are causing a revolution in European stage technique.

Again, book your tickets and hotel early—by mid-May if possible—either directly (Festspielhaus, Bayreuth), or through a travel agency. Unlike Salzburg, there are relatively few "floating" tickets here. Hotel accommodations are limited, and many visitors are put up in private homes. English is widely spoken. The town of Bayreuth itself is only moderately interesting, but operating takes the latter part of the afternoon and all of the evening, so that time does not hang heavily. The surrounding countryside is very attractive.

MUNICH FESTIVAL OF OPERA (Aug. 13-Sept. 9.) The Bavarian State Opera of Munich is one of the best in Europe, especially for performances of works by Richard Strauss, which is the specialty of this festival. A newly added attraction to this festival is the restored Cuvilliés (formerly Residenz) Theatre, one of the most beautiful Rococo theatres anywhere. It seats only 450, so that prices are necessarily high, and tickets are sold out rapidly. Order as far in advance as possible, to be sure of attending at least one performance in this theatre. Repertoire includes Mozart's *Abduction from the Seraglio*, *Cosi fan tutte* and *Marriage of Figaro*, Richard Strauss's *Capriccio*, and other works of an intimate nature.

Postwar Munich, a fascinating combination of old and very modern, is of course well worth a visit in itself. There is much to see and do during the day. For those who don't fancy the August heat of the city, we suggest staying at one of the nearby lakes (Starnberger See or Ammer See) and commuting to the performances.

BERLIN FESTIVAL WEEKS. (Sept. 24-Oct. 10.) This festival is in a category by itself, as is the city of Berlin. Outstanding are the general excellence of the performances, the interest and variety of the program, and the justly famous Berlin atmosphere.

These remarks require brief comment. The performances are not always of Salzburg caliber, but enough of them are outstanding enough to earn the Festival a gold star. The program always includes a goodly number of modern works, some of them definitely experimental. It includes opera, ballet, theatre, concerts and recitals. Present-day Berlin is a thoroughly fascinating city. So far as we know, nobody who has gone out of his way to visit it has expressed regret.

During the Festival the local attractions, which are many, are supplemented by guest performers from various other countries. The cultural bill of fare is enormous, and the toughest problem is deciding which event to attend on a given evening. Hotel and ticket reservations are no great problem here and may be made through the Berliner Festwochen, an Hirschsprung 4, Berlin-Dahlem.

These four are for the average visitor the most interesting European festivals. Two others among the big ones, Edinburgh and Lucerne, offer a rather workaday program, consisting almost exclusively of standard repertoire pieces that one can hear just as well at home. After all, one does not need to travel to Europe in order to hear Beethoven and Tchaikovsky—even in top-notch performances. But there is every indication that Edinburgh plans more interesting things for the future.

The Salzburg, Bayreuth and Munich Festivals fall in an excellent period for most American tourists—from late July to the end of August. For some, the Berlin Festival, which begins in mid-September and lasts through the first week of October, comes too late. We can only recommend that you try to arrange your itinerary to include Berlin—perhaps as the last stop before returning home.

For those in search of more exotic fare, here are a few off-the-beaten-path festivals of better than average quality. **GRANADA** (June 20 to July 4) has one of the most beautiful settings of them all—the Alhambra and the fabulous Generalife Gardens. Performances take place out-of-doors, in the cool of the perfumed Spanish evening; it never rains. The program is uneven, being composed in about equal parts of standard repertoire and less familiar works;

the quality of the performances also varies considerably.

AIX-EN-PROVENCE (July 9-31) has been characterized by a mixed program, in which the standard repertoire has played a major part. The setting of this enchanting town in Southern France, however, is more than adequate compensation, and many of the performances are of high caliber. This year's program is the most interesting and adventuresome in many years. It includes two operas by Monteverdi and the premiere of Barraud's *Lavinia*.

Another "exotic" festival that can be warmly recommended is DUBROVNIK (July 10-Aug. 24). The program is not daring, though less routine than some. But the city and surrounding countryside are breathtakingly beautiful. Performances take place in the courtyards of Renaissance palaces or in the squares fronting the many churches of Dubrovnik. This festival, which includes opera and concerts, is an unusual experience, to which the friendliness of the Yugoslavs is a contributing factor. The swimming is excellent, by the way, and so is the food. Reserve well in advance.

THE HOLLAND FESTIVAL (June 15-July 15) offers an attractive combination of standard and out-of-the-way works. Because the country is so small, many performances circulate between Amsterdam, The Hague, Rotterdam and Scheveningen. For visitors with limited time we recommend staying in Amsterdam and making excursions to various parts of the country. If you want relaxation and good swimming, book a hotel in Scheveningen, on the sea. Amsterdam is only an hour away, The Hague about 20 minutes.

BOOKS

Filling the Gap

PAUL EMERICH: *The Road to Modern Music*. (Southern Music Publishing Company, Inc., New York, \$2.50 in U.S.A. 33 pp.)

Paul Emerich, a well-known figure in the field of music and memory training, in this book attempts to fill the gap for musicians approaching contemporary music who lack appropriate ear-conditioning exercises. To lay a foundation for understanding harmonic styles of previous centuries is no problem. The keyboard literature of these periods is the most effective way of telescoping basic harmonic trends. But there is no such pat approach to our own era.

Harmonic expression, or the lack of it, has become far more personal in the 20th century than ever before in the history of music. The keyboard works of Bartok or Schönberg cannot be guide posts for harmonic usage as can the pieces of Mozart and Chopin.

So, Mr. Emerich has bitten off quite a subject to chew on. He barely touches

upon the 12-tone system, for he obviously knows that there is no guarantee of style in it—the key being the row's construction. He gives an example of a "suitable" row—"suitable", that is, in Krenek's arbitrary usage, which is only one small speck in the 12-tone picture.

What is left then, for the body of the book, are exercises in harmonic systems which are an extension of polarized harmony in its most advanced degree—the music of Debussy, Bartok, Prokofieff, Hindemith—or that of intervallic harmonic systems. These are presented in a graded and well-organized manner. There is also a passing nod given to tone-clusters, polyrhythm, and cross-rhythm.

Within his acknowledged limitations, Mr. Emerich has presented his material in a manner which should be of considerable aid. Beyond this, a musician is on his own in the uncharted harmonic seas of today.

—John Ardoin

Keyboard Advice

Music at Your Fingertips. Advice for the Artist and Amateur on Playing the Piano by Ruth Slenczynska with the collaboration of Ann M. Lingg. (Doubleday & Company, Inc., Garden City, N. Y. 117 pages. \$2.95.)

Except insofar as it gives an insight into her own working methods, both as concert pianist and teacher, Miss Slenczynska's little book of useful hints on piano playing will probably be of more value to the student and amateur pianist than it will to the artist. The advice contained herein deals primarily with fundamental principles. The book will, however, be of interest to her colleagues of the concert stage for her frank discussions of her own weaknesses—usually small hands and her difficulties in memorizing, among others—and how she overcame them.

Miss Slenczynska readily admits that many of her recommendations on piano practice "may seem general and overly simple" but, she points out, they are backed by "thirty years of learning and experience," have been "thoroughly digested, mulled over, applied during years of teaching at every level" and have been tested and polished during a long, "active concert career."

Since her aim in writing the book was not to mete out "musical advice" but to discuss "practice methods," this is, on the whole, a practical book. A firm believer in the use of the metronome and slow practice, Miss Slenczynska's practice recommendations are not for the lazy-minded. Hers is not another "fun" method. Learning to play the piano, she insists, demands dogged perseverance, especially when the going gets rough. The long, laborious hours spent in grueling attention to details, however, bring their own rewards.

The student will find many valuable suggestions in this book on how to solve fingering problems, rhythmical complexities and pedaling uncertainties, as well as how to acquire a repertoire and build a program.

—Rafael Kammerer

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ORCHESTRAL WORLD

Texas. — A new cooperative plan through which three major symphony orchestras of Texas will exchange appearances during the next two seasons has been set by the orchestras of San Antonio, Dallas and Houston. This is believed to be the first such exchange in the annals of orchestra history in this country and the administrations of all three orchestras hailed the plan as "a significant development" in the musical programs of their respective communities.

In the guest appearances, each orchestra will perform with its chief conductor. The San Antonio orchestra is conducted by Victor Alessandro; the Dallas orchestra by Paul Kletzki and the Houston orchestra by Sir John Barbirolli. In each case the appearance will be on the regular subscription series.

Next season San Antonio will be host to the Houston orchestra, Houston will present the Dallas orchestra in Houston and Dallas will offer the Houston orchestra in Dallas as its "bonus" concert. During the 1962-63 season, the San Antonio orchestra will play in both Dallas and Houston, and the Dallas orchestra will be heard in San Antonio.

St. Paul, Minn. — A new chamber orchestra was formed here last year of 20 to 30 musicians from the Minneapolis Symphony. The last program (April 4) of its current season of five concerts will feature Suzanne Bloch, lutanist.

Chicago. — The Chicago Chamber Orchestra, under Dieter Kober, is being broadcast regularly over WSBC in Chicago. These concerts are the only FM broadcast of live music in Chicago.

Los Angeles. — John Barnett, musical director of the National Orchestral Association, New York, has been granted a leave of absence to undertake an engagement as musical director of the Los Angeles Guild Opera Company in its spring presentation of eight performances of *The Bartered Bride*. Peter Ebert, general director of the Düsseldorf Opera and Theatre has been engaged as stage director for this season.

Redlands, Calif. — Harry Farbman has been re-engaged for the fourth summer as musical director and conductor at the Redlands (Calif.) Bowl Festival.

Cleveland. — George Szell has appointed Michael Charry, assistant conductor of the Rhode Island Philharmonic, as apprentice conductor of The Cleveland Orchestra for the 1961-62 season. In addition to serving in the

Cleveland Orchestra as pianist, Mr. Charry will assist Mr. Szell in the preparation of performances, work in the Severance Hall library and observe all the operations of the Orchestra.

Next season will mark the third and final year of the program, made possible by a generous grant from the Kulas Foundation, providing advanced training for young conductors.

Winnipeg, Canada. — The Winnipeg Symphony's 14th season (1961-62) of ten Thursday subscription concerts will feature eight prominent guest artists, six of whom are Canadian.

The Canadian artists are Lois Marshall, soprano; Ronald Turini, pianist; Sir Ernest MacMillan, conductor; Margaret Ann Ireland, pianist; Steven Staryk, violinist; and Lea Foli, concertmaster of the Winnipeg Symphony.

Other artists on the series include Claudio Arrau and Byron Janis.

Detroit. — John B. Ford, Detroit Symphony Orchestra board chairman, and Robert B. Semple, president, have announced that Paul Paray has asked to be relieved of a large part of his conducting duties beginning with the 1962-63 season. Due to the press of many requests for his services as guest conductor of the major orchestras of the United States and Europe, Mr. Paray requested that his podium responsibilities be shared with one or several co-conductors. His current contract will run through March 1962.

Washington, D. C. — The National Symphony Orchestra has formed a National Symphony Concert Club in New York City for next season. The Club will permit members to hear the Orchestra at Carnegie Hall at special prices and also arrange special educational activities.

Nineteen pair of concerts by the National Symphony have been scheduled for the 1961-62 Midweek Series (Tues-

day and Wednesday evenings in Constitution Hall) under music director and conductor Howard Mitchell. One pair of concerts has been added to the 1961-62 season at no increase in cost to series subscribers.

Next season's guest artists and conductors will include Birgit Nilsson, soprano; Isaac Stern and Yehudi Menuhin, violinists; and Artur Rubinstein, Rudolf Serkin, Emil Gilels, Philippe Entremont, Byron Janis and Hans Richter-Haaser, pianists.

Guest conductors will include Pierre Monteux and Aram Khachaturian (who will appear with a fellow Russian, Daniel Shafran, as guest cellist).

Philadelphia. — Joseph Primavera, conductor of the Greater Youth Orchestra of Philadelphia, was Music Director of a CBS-TV Children's Special entitled "The Wonderful World of Sound," which was telecast on March 28.

Oakland, Calif. — The Oakland Symphony, conducted by Gerhard Samuel, has engaged as soloists for the 1961-62 season Leon Fleisher, pianist; Christian Ferras, violinist; Peggy and Milton Saltkind, piano duo; Alice Ehlers, harpsichordist; Glenn Gould, pianist; Adele Addison, soprano; and Byron Janis, pianist. The Oakland Symphony Chorus, directed by Byran Graber, will participate in the April and May programs.

Eight subscription concerts will be given, at least two of which will be repeated in neighboring communities, with a prospect of other out-of-town engagements.

Philadelphia. — The Philadelphia Orchestra has appointed W. S. Roberts Inc., Philadelphia, as representatives for the Philadelphia Orchestra Transcription Service. Franklin S. Roberts will act as coordinator. Formerly the Transcription Service had been administered



New officers of the Sioux City Symphony Orchestra Association. Seated, left to right: Harry S. Holtze, Jr., president; Fae Evans, treasurer. Standing, left to right: Nelontine Maxwell, retiring president; Kenneth Wayman, second vice-president; Leo Kucinski, conductor; Mrs. Fonda Rock, secretary.

by Allen Sommers Associates.

The Transcription Service consists of full-length concerts taped during live performances at the Academy of Music. Tapes are available in stereo or monaural and are leased to radio stations throughout the country. The Service was originated last fall and was instantly successful in attracting 20 subscriber stations. The Philadelphia Orchestra broadcasts have been carried commercially by sponsors such as Japan Air Lines (in both Chicago and Los Angeles), the Continental Bank (in Houston, Texas), James B. Lansing Manufacturing (San Francisco) and selected retail businesses in other local markets.

Tulsa, Okla. — Franco Autori, former associate conductor of the New York Philharmonic, has been appointed musical director and conductor of the Tulsa Philharmonic Orchestra. He will replace Vladimir Golschmann.

Seattle, Wash. — More than a year of research on the part of Milton Katims and Millard Rogers of the Seattle Art Museum has gone into plans for a pair of concerts in which each of the three selections to be played will be preceded by the showing of slides of the actual paintings which inspired Hindemith to compose *Mathis der Maler*, Reger four tone poems after paintings by Arnold Böcklin, and the Ravel orchestration of Moussorgsky's *Pictures at an Exhibition*. The works will be performed by the Seattle Symphony under Mr. Katims.

SCHOOLS AND STUDIOS

Mount Vernon, Iowa. — The 63rd May Music Festival at Cornell College will be held on May 4, 5, 6. Participating artists include Mildred Miller, David Bar-Ilan and the Chicago Symphony Orchestra conducted by Walter Hendl.

Oberlin, Ohio. — The Oberlin-in-Salzburg program of Oberlin College will go forward for the third consecutive year. The program has been so successful that long-range plans for its continuance are in progress.

Cincinnati, Ohio. — The LaSalle String Quartet of the University of Ohio gave the first of 29 European concerts at Bergen, Norway on Jan. 29. Other countries to be visited include Sweden, Denmark, Germany, Switzerland and Belgium, where the final concert will be held in Brussels on March 14. The Quartet has been in residence at the University since 1953 and under a new contract, the Quartet will remain in residence through 1963.

Ann Arbor, Mich. — The University of Michigan Symphony Band began its overseas tour on February 18. The tour will include visits to the Soviet Union,

Egypt, Poland, Jordan and a number of other countries in the Near East and in the Iron Curtain sector of Europe. The expenses will be covered by the President's Special Program for Cultural Presentation.

E. Lansing, Mich. — The third American Federation of Musicians String Congress will bring 100 young string instrumentalists to Michigan State University campus on June 18 for an 8-week scholarship course in chamber music and symphonic repertoire.

New York. — Among the courses in music given at the New School this spring are Masterpieces of 20th Century Music by Frank Wigglesworth; Opera in the 20th Century, under the direction of Franz Jahoda; and Henry Cowell's course on Music of the World's People.

Boston, Mass. — Baird Hastings and the Mozart Festival Orchestra together with singers from the New England Conservatory performed a concert version of Mozart's *La Finta Semplice* in January.

San Francisco, Cal. — Music and Arts Institute has appointed William Paul Stanley as chairman of the college departments of music theory and music history.

New York. — William Kincaid has joined the faculty of the Manhattan School of Music. In addition Mr. Kincaid will continue to head the flute department of the Curtis Institute.

Pittsburgh, Pa. — Luciano Berio and his ensemble inaugurated a new series of concerts on advanced developments in contemporary music at Chatham College. Other groups performing in the series will be the Tichman Trio and Lenox String Quartet.

Berkeley, Cal. — Rosina Lhevinne will conduct a master class in piano this summer at the University of California. Performing students will be limited to 15 persons selected by auditions to be held on April 16 on the University campus.

Rochester, N. Y. — The University of Rochester will present the Eastman Wind Ensemble conducted by Frederick Fennell at Carnegie Hall on Nov. 15 this fall. It will be the first New York appearance of the group.

Dateline . . .

Washington, D. C. — The National Symphony Orchestra's "Music for Young America" series will be heard in its sixth season of free concerts for high school students visiting Washington. The concerts, running from April 7 to May 11, will again be sponsored by Mrs. Herbert A. May, vice president of the National Symphony Orchestra Association.

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Tristan und Isolde

Feb. 16.—Ramon Vinay (Tristan), Birgit Nilsson (Isolde), Jerome Hines (King Marke), Walter Cassel (Kurvenal), Mignon Dunn (Brangaene), Calvin Marsh (Meles), Louis Sgarro (Steersman), Paul Franke (Shepherd), Charles Anthony (Sailor's Voice). Joseph Rosenstock conducting.

At this performance Miss Dunn sang the role of Brangaene at the Metropolitan for the first time. She has the amplitude, power and color of voice for the part, and she only needs experience in it to free her so that she can inject more dramatic power and individuality into her performance. On this occasion, she was too busy watching entrances and other musical details to do much else. Only in the Warning was she wholly at ease. The prospects are very fair, however, and she should be given the opportunity to make this marvelous role her own completely. The rest of the cast was familiar. — Robert Sabin

Rigoletto

Feb. 17.—Dino Formichini (The Duke), Robert Merrill (Rigoletto), Mattiulda Dobbs (Gilda), William Wildermann (Sparafucile), Margaret Roggero (Maddalena), Thelma Votipka (Giovanna), Louis Sgarro (Monterone), Roald Reitan (Marullo), Gabor Carelli (Borsa), George Cehovsky (Count Ceprano), Joan Wall (Countess Ceprano), and Paul de Paolo (Chief Guard). Nino Verchi conducting.

This production of *Rigoletto*, once one of the Metropolitan's loveliest, is in need of refreshing. The chorus and dancers moved through their parts like automatons, and Eugene Berman's effective sets are fading and look shopworn. Robert Merrill, making his first appearance of the season as Rigoletto, sang the part in routine fashion and was especially careless in matters of rhythm. Less chest-beating and flaying of arms would have helped.

Also appearing for the first time this season were Mattiulda Dobbs, Margaret Roggero and Louis Sgarro. Miss Dobbs was a lovely Gilda although her voice often lacks the body to carry the big moments of the opera, such as the *Si vendetta* duet and the last-act trio. Miss Roggero was an excellent Maddalena, vocally and visually, and Mr. Sgarro's Monterone was equally convincing. —John Ardoin

Il Trovatore

Feb. 18.—Lucine Amara (Leonora), Franco Corelli (Manrico), Mario Sereni (Count di Luna), Nell Rankin (Azucena), Helen Vanni (Inez), William Wildermann (Ferrando), Charles Anthony (Ruiz), Robert Nagy (Messenger), Edward Ghazal (Gypsy). Fausto Cleve conducting.

Miss Amara's first local Leonora was admirably musical. She still has to master the grand legato of *D'amor sull'ali rose*, but what she does is always intelligent, nicely phrased and respectful of Verdi's own musical proportions.

The response from the standees and the gallery indicated that Mr. Corelli was giving his fan club what they had come to hear, but I am afraid I must count myself among the outsiders. Mr. Corelli stalked the stage when anyone else was singing, then stopped dead and delivered his response directly to the audience. His control over every shade of fortissimo was fabulous. He sang the first stanza of the *Miserere* half a tone flat, and he forced his way through *Di quella pira* as though the words had never been set to music in the first place.

Mr. Sereni duplicated most of these faults, although on a more modest scale. The curious spreading quality of his voice gives one the strange impres-

Rysanek's. It has the animal warmth and passion of Tebaldi's; but it also has the exquisite musical shape and delicacy of detail of Rysanek's. She presents us with a voluptuous, imperious princess who sings like a goddess. The conviction of Miss Price's acting, joined with the beauty and poignancy of her singing, make this performance literally shattering. No wonder the ovations almost stopped the performance throughout the evening.

But what a production! It deserves two cheap adjectives: it is cheesy and sleazy. The scenery is garish and flimsy; the costumes vulgar and stylistically laughable; the choreography is night-clubbish; the stage-business a mish-mash of superimposed bits of business or mere routine. And Mr. Verchi, I am sorry to say, conducted it in commonplace, hopelessly routine fashion.

The cast of this season's sixth performance was otherwise familiar, and, although it was galvanized to a degree by Miss Price's glorious singing, it had to contend with Mr. Verchi's hurried and insensitive conducting and the general aura of a production that was bad from the start and has grown steadily worse. But Miss Price triumphed over everything. Do not miss this characterization, for it finds this brilliant artist at the height of her powers. —Robert Sabin



Louis Melancon

Mignon Dunn as Brangaene

sion that he is both sharp and flat simultaneously, but at least he shows a rudimentary awareness of ensemble requirements. Miss Rankin's Azucena was modestly dramatic and musically intelligent. Mr. Cleva's conducting was reasonably tidy, considering the problems of following a tenor and baritone who seemed intent on improvising both tempo and music as they went along.

—Alan Rich

Leontyne Price Is Magnificent as Aida

Feb. 20.—Ezio Flagello (The King), Irene Dalis (Ameria), Leontyne Price (Aida), Eugenio Fernandi (Radames), Robert Merrill (Amonasro), Giorgio Tozzi (Ramfis), Robert Nagy (Messenger), Carlotta Ordassy (Priestess). Solo Dancers: Kathryn Horne, Thomas Andrew and Hubert Farrington. Nine Verchi conducting.

I have heard all of the Metropolitan's great Aidas since the 1920s, but I can say with a clear conscience that I have never heard a better one than Leontyne Price. Her superb conception of the role stands midway between the stylistic extremes of Renata Tebaldi's and Leonie

Simon Boccanegra

Feb. 22.—Anselmo Colzani (Simon Boccanegra), Zinka Milanov (Amelia), Jerome Hines (Fiesco), Richard Tucker (Gabriele Adorne), Ezio Flagello (Paoletti), Norman Scott (Pietro), Robert Nagy (A captain), and Athena Vices (Amelia's maid). Nino Verchi conducting.

The sixth and final performance of *Simon Boccanegra* was distinguished by Jerome Hines' first Fiesco of the season. It is hard to imagine a more ideal singer for this part than Mr. Hines. The part of Fiesco is one of the most demanding in the bass repertoire, for the singer must possess a dark sonority for *Il lacerato spirto* as well as having a secure upper register for the third act. Mr. Hines, who is equally at home as Boris or Wotan, has the range and quality to meet the role's demands and is a prepossessing actor to boot. He was warmly received by the audience. —John Ardoin

Il Trovatore

Feb. 23.—Lucine Amara (Leonora), Kurt Baum (Manrico), Robert Merrill (Count di Luna), Irene Dalis (Azucena), Teresa Stratas (Inez), William Wildermann (Ferrando), Gabor Carelli (Ruiz), Robert Nagy (Messenger), and Edward Ghazal (Gypsy). Fausto Cleve conducting.

Leontyne Price, who was originally scheduled to sing Leonora, had cancelled at the last minute due to a high fever, while Giulietta Simionato had been compelled by illness to cancel the rest of her entire season. Lucine Amara stepped into the breach and gave a thoroughly professional reading of the part of Leonora.

Kurt Baum, singing his first Manrico of the season, also seemed to have fallen under the rather torpid atmosphere that pervaded a good deal of this performance, and he was not helped by a

routine orchestral reading under Mr. Cleva. Mr. Merrill, Miss Dalis and Mr. Wildermann, however, managed to loosen the atmospheric shackles that bound their co-artists, and gave stirring accounts of themselves.

—Michael Sonino

La Gioconda

Feb. 25.—Eileen Farrell (La Gioconda), Nell Rankin (Laura), William Wildermann (Alvise), Mignon Dunn (La Cieca), Eugenio Fernandi (Enzo), Anselmo Colzani (Barnaba), George Cehanovsky (Zuane), Alessio De Paolis (Isepo), Louis Sgarro (Monk). Fausto Cleva conducting.

Those gloomy folk who early in the season felt that Miss Farrell had made her Metropolitan debut too late in her career would be well advised to watch the constant deepening and subtilization of her art as she becomes more accustomed to her surroundings. Vocally, her *Gioconda* has never been in doubt; visually, it constantly improves, as she learns the art of movement and gesture and stance. Right now it is among the richest musico-dramatic creations in all opera. Mr. Fernandi's first Enzo was musically splendid, beautifully shaded and intelligently projected. His *Cielo e mar* began quietly, reflectively, with a commendable husbanding of vocal resources toward an overwhelming delivery of the final bars. His command of gesture, however, ranged from the rudimentary to the ludicrous.

Mr. Wildermann restored a good deal of dramatic credibility to Alvise; it is a pleasure to watch him grow into one of the most valuable and dependable members of the roster. Other members of the cast have been heard in their roles before, and it remains only to report that they were all in good shape. It was a decidedly good night at the Metropolitan.

—Alan Rich

Tristan und Isolde

March 1.—Karl Liebl (Tristan), Margaret Harshaw (Isolde), Jerome Hines (Marke), Walter Cassel (Kurvenal), Irene Dalis (Brangae), Calvin Marsh (Melot), Louis Sgarro (Steersman), Paul Franke (Shepherd), Charles Anthony (Sailor's voice). Joseph Rosenstock conducting.

With Karl Liebl singing his first *Tristan* this season, Margaret Harshaw was called in on very short notice to replace Birgit Nilsson. This marked Miss Harshaw's first *Isolde* in a couple of seasons.

She was vocally a more prudent than passionate *Isolde*, especially in the upper range. Her thorough familiarity with the role sustained her without basic difficulty, and she was able to give her attention to fine details in the vocal interpretation.

What was ultimately lacking were the longer soaring lines and the melting quality of the great climaxes, so that it remained more a thing of fine-colored patches than a sustained magnificence. Visually, Miss Harshaw was very impressive when she had only to stand or sit still; when she had to act, she was frequently in trouble.

Karl Liebl staggered too much under "emotion", becoming spry only after he was wounded. He, too, seemed happiest

when he could just sit and sing lovely music. His voice blended better in the duet than Mr. Vinay's has for some time. In the final act, his *furchtbare Trank* passage and moments of teamwork with Walter Cassel's inspiring Kurvenal were very fine.

The orchestra was in good tone, and Mr. Rosenstock elicited an eloquent rendition of its most rewarding assignment.

—Jack Diether

La Gioconda

March 2.—Zinka Milanov (La Gioconda), Regina Rossini (Laura), Giorgio Tozzi (Alvise), Mary MacKenzie (La Cieca), Barry Morell (Enzo), Robert Merrill (Barnaba), George Cehanovsky (Zuane), Paul De Paolis (First singer), Anthony Balescieri (Second singer), Alessio De Paolis (Isepo), Louis Sgarro (A Monk), Nicola Barbucci (A Steersman). Fausto Cleva conducting.

This fifth performance of Ponchielli's opera featured Barry Morell's first Enzo at the Metropolitan. Mary MacKenzie also appeared for the first time with the company as the blind La Cieca. Zinka Milanov and Giorgio Tozzi were heard for the first time in their rolls this season.

Mr. Morell will probably improve as Enzo when he has sung it a few times. This night he was plagued by pitch problems, and wandered far off in *Cielo e mar* before he redeemed himself with a nice ringing high note at the end.

Miss MacKenzie, now in her second season, gave a sympathetic account of *Gioconda*'s sightless mother. Her first act aria was full of warmth and conviction.

Miss Milanov's performances this season have been somewhat inconsistent. At times her singing is quite beautiful, full of color and strength. At other times — and this *Gioconda* was one of those times — the sound was strident and harsh. Her top notes were achieved by force, but, forced or floated, the audience loved them all and cheered enthusiastically whenever Miss Milanov gave it the chance.

As for Mr. Tozzi — well, Mr. Tozzi is as dependable a singer as the Metropolitan has. His performances are always persuasive and his voice a beautiful instrument. —Wriston Locklair

Price Heard As Cio-Cio-San

March 3.—PUCCINI: *Madama Butterfly*. Leontyne Price (Cio-Cio-San), William Olvis (Pikerton), Lorenzo Testi (Sharpless), Helen Vanni (Suzuki), Joan Wall (Kate Pinkerton), Alessio De Paolis (Goro), George Cehanovsky (Yamadori), Osie Hawkins (Uncle-Priest), Roald Reitan (Imperial Commissary), Kurt Kessler (Registrar), Gloria Kapilow (Child). Jean Morel conducting.

Since Leontyne Price is a distinguished actress as well as a great singer, her first Metropolitan Cio-Cio-San was a major artistic experience. In vocal coloration, burning sincerity and consistency of texture, it was the work of a dedicated artist.

More's the pity that it was given so miserably inadequate a setting. We are all grateful to Rudolf Bing for opening the Metropolitan to Negro artists. It will stand forever to his honor. But could he not provide stronger casts and better

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Leontyne Price as Butterly

over-all performances when he is introducing an artist of Miss Price's stature in new roles to us?

This 11th performance of the season sounded like a 111th. Mr. Morel conducted it in an incredibly perfunctory and insensitive fashion. Puccini's lovely phrases were ground out in mechanical fashion; the orchestral sound was coarse and unbalanced; and the tempos were a model of inflexibility.

Since the cast (except for Miss Price) was familiar, I need not go very far into unfavorable detail. Mr. Olvis did not have the weight or timbre of voice for Pinkerton, and Mr. Testi seemed to be confusing Sharpless with Amonasro. All I can say is: Thank God for Miss Price!

—Robert Sabin

Elektra

March 4—Regina Resnik (Klytaemnestra), Inge Borkh (Elektra), Gladys Kuchta (Chrysothemis) (Debut), Karl Liebl (Aegisth), Hermann Uhde (Orest), Norman Scott (Guardian of Orest), Mary Fercana (Confidant), Athena Vicos (Train-bearer), Charles Anthony (Young Servant), Edward Ghazal (Old Servant), Thelma Votipka (Overseer), Mary MacKenzie, Mignon Dunn, Joan Wall, Carlotta Ordassy and Teresa Stratas (Serving Women). Joseph Rosenstock conducting.

Like Frances Yeend, her predecessor in the role, Gladys Kuchta had the unenviable fate of making her Metropolitan Opera debut as Chrysothemis. And, like Miss Yeend, she came through the ordeal with flying colors. Her voice, if not always lustrous, was silvery and solid in quality, and she had the agility, the stamina and the dramatic resourcefulness for this diffi-

cult and somewhat unrewarding role.

A native of Chicopee, Mass., Miss Kuchta attended summer sessions of the Columbia Opera Workshop and Mannes College before entering the opera department of the Juilliard School. She also had a year of study in Milan on a Fulbright scholarship. Like so many American singers, she found engagements in German opera houses, and is now a leading soprano at the Städtisch Oper in West Berlin. She made her Covent Garden debut in 1960.

Several other artists were new to their roles at the Metropolitan. Regina Resnik sang the role of Klytaemnestra admirably. If not as flamboyant, dramatically, as Jean Madeira, she was musically superior. Hermann Uhde was magnificent, as Orest, a figure of classic dignity and beauty. Mr. Uhde is, in fact, one of the most distinguished artists in the company, and it is a pity that he does not appear oftener and in more roles. Karl Liebl, as Aegisth, and Teresa Stratas, as a Serving Woman, were also newcomers.

The others and Mr. Rosenstock were all more relaxed than they had been at the first performance of the season. The result was a performance that allowed one to savor hundreds of fascinating details in this labyrinthine score.

—Robert Sabin

Wozzeck

March 10—Hermann Uhde (Wozzeck), Eleanor Steber (Marie), Margaret Roggero (Margaret), Paul Franke (The Captain), Ralph Herbert (The Doctor), Kurt Baum (The Drum Major), Charles Anthony (Andres), Alessio da Paolis (The Fool), Ezio Flagello and Calvin Marsh (Apprentices), Earl Ringland (A Soldier), Charles Kuestner (A Townsman), Thomas Cooke (Marie's Child). Production by Herbert Graf. Sets and Costumes by Caspar Neher. Stage direction by Michael Manuel. Karl Boehm conducting.

Wozzeck has arrived. In the two years since the first Metropolitan production, excerpts have appeared on opera-potpourri LPs, and even Miss Anna Russell has taken the work under her capacious wing ("The first beatnik opera"; "Wozzeck, the poor man's Siegfried," etc.). With the amount of new music around these days, Berg's style, for all its incredible originality, is already beginning to sound like an old friend. Subscribers still left in droves at every intermission, but I daresay their number will decrease rapidly within very few years.

Little new can be said in praise of this production, which is simply one of the great experiences in any opera house today. One must see to believe the all-embracing insight that has been lavished on settings absolutely perfect for the mood of each successive scene, the superb sense of movement imparted to each human motion by enlightened stage direction, the spectacular but always apposite employment of light, color and pattern to join with the musical conception toward a single expressive end. The simplicity of it all is overwhelming; it is almost as if the mind of the observer had been left room to mingle with the personages of the drama in their own sphere of activity.

There are, of course, problems presented by this strange and haunting mingling of realism and fantasy that is *Wozzeck*. To project fully the poignant immediacy of the hapless Wozzeck and his Marie is, in a real sense, to turn one's back on much of the artifice that is imbedded in traditional operatic language. Hermann Uhde succeeds in this almost fully; although he is almost too beautiful physically to create the illusion, he masters this by vocal resource and by a knowing sense of stance and motion.

Eleanor Steber is not quite so successful; one is too conscious at times of her inner struggle to subdue her own ravishing gifts, and she doesn't quite make it. Her great moment, not surprisingly, is during the bible-reading scene in Act III, which is the most conventionally operatic music in the score. I am also put off by her artificial and overstressed English enunciation. Although she gets more words across than any other member of the cast, she does so at the expense of flow and naturalness.

Of the swirl of maniacs and idiots that engulfs the unfortunate pair, every member represents a marvel of casting and realization. Paul Franke's Captain is exactly right, a melange of fatuity and pretense impeccably projected. Ralph Herbert, making his first appearance as the Doctor, proved a strong addition to the company visually and vocally. Every small voice that emerged from the morass to hoot its message of doom had been selected with a superior sense of ensemble and drama; there simply wasn't a weak moment. And what a stroke of imagination is the casting of Kurt Baum as the Drum Major!

Karl Boehm returned in triumph to shape, mold and pace the performance with the mind and hand of a master. The orchestra played its heart out for him, in the kind of ensemble we all dream about at the Metropolitan but seldom get to hear. A great and rare thing it is, to find so many diverse ele-



Louis Melancon

Hermann Uhde as Wozzeck

ments so completely attuned in the service of a masterpiece.

The English translation of Vida Harford and Eric Blackall is, in general, a good one, and the opera gains unquestionably from its use. The case of *Wozzeck vis-a-vis* this whole translation controversy is, I think, a special one. This is, primarily, a drama intoned to melodic lines that distill and magnify the shape of the thoughts of its characters. To fuss for authenticity in the matter of language here is to fail to grasp the special striving by Berg for realism and anti-artifice. The message is at once universal and immediate, and any attempt to preserve needless barriers here would be foolish. Fortunately, the wisdom which the Metropolitan Opera has poured into this memorable production has recognized no such barrier. —Alan Rich

La Gioconda

March 8.—Zinka Milanov (Gioconda), Nell Rankin (Laura), Mignon Dunn (La Cieca), Barry Morell (Enzo), Mario Sereni (Barnaba), Giorgio Tozzi (Alvise), George Cehanovsky (Zuane), Paul de Paolis and Anthony Balestrieri (Singers), Alessio de Paolis (Isapo), Louis Sgarro (Monk) and Nicola Barbucco (Steersman). Fausto Cleva conducting.

This fitful flicker of a performance burst finally into flame as Giorgio Tozzi took over Act III with his overwhelmingly vivid Alvise. Vocally and histrionically this was an unbelievable projection of the malice mingled with tragedy that lurk in this curious figure of a man. I cannot conceive of a better way to bring him to life. Mr. Tozzi's voice rang out gloriously; his mock obeisance to the hapless Enzo at the curtain made for a great and powerful dramatic moment.

Strike two for Miss Milanov on her second Gioconda of the season. Such tremolo-ridden and uncertain vocalism was far below what she still usually gives these days. The other ladies were in their wonted fine fettle. Mr. Morell has a fine youthful voice and knows how to use it, but his Enzo still emerges curiously wooden, lacking in depth and stature. His best work came in the big ensemble that concludes Act III, where he rang brilliantly through Ponchielli's clumsy and muddled scoring. Mr. Sereni's Barnaba was capable, far better sung than his Count di Luna although the roles are surely cut from the same cloth. Mme. Danilova's dreary choreography for the Dance of the Hours was given a performance that matched its qualities, demerit for demerit.

—Alan Rich

Rigoletto

March 11.—Dino Formichini (The Duke), Robert Merrill (Rigoletto), Nerina Santini (Gilda) (Debut), William Wildermann (Sparafucile), Rosalind Elias (Maddalena), Thelma Votinka (Giovanna), Louis Sgarro (Monterone), Clifford Harvut (Marullo), Gabor Carelli (Borsa), Calvin Marsh (Count Ceprano), Teresa Stratas (Countess Ceprano), Joan Wall (a Page), Paul De Paola (Chief Guard), Nino Verchi conducting.

Nerina Santini's Metropolitan Opera debut as Gilda was the only cast change in this seventh presentation of Verdi's opera. Miss Santini, an attractive young

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woman, has sung in a number of houses in her native Italy.

She began well in the second act scene with her father. Her voice was strong, the tone ample if not particularly lyric, and her acting was sympathetic. But, possibly, debut nerves caught up with in *Caro Nome*. The high notes were pinched and just enough off pitch to call attention to this shortcoming. The applause must have unnerved her, too, for she omitted all of the coda.

Pitch problems were more noticeable in Act III when Miss Cantini became thoroughly confused in the confrontation scene with Rigoletto. But in the Act IV Quartet her voice came across with conviction. With the rigors of a debut now out of the way, we may get a better idea of what Miss Santini can do in future performances.

—Wriston Locklair



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Turandot

March 9.—Birgit Nilsson (Princess Turandot), Alessio De Paolis (Emperor Altoum), Bonaldo Giaiotti (Timur), Franco Corelli (Calaf), Teresa Stratas (Liu), Frank Guarnera (Ping), Robert Nagy (Pang), Charles Anthony (Pong), Thomas Russell, Craig Crosson and Robert Bishop (Their Servants), Calvin Marsh (Mandarin), Edilio Ferrare (Prince of Persia), Howard Sayette, Wally Adams and William Burdick (Executioners). Leopold Stokowski conducting.

On this evening the Metropolitan did what it rarely does—changed the opera. Originally, Miss Nilsson had been scheduled to sing her first *Aida* on this occasion, with Rosalind Elias singing her first *Amneris*. But since *Turandot* is going like a house afire, no one seemed to mind the switch.

The cast was familiar with one exception. Miss Stratas sang her first *Liu* at the Metropolitan, and an admirable performance it was. That she had to push her voice up onto pitch at the end of *Signore, ascolta!* was obviously a mere matter of nervous tension, for her voice in general sounded lustrous and firmly supported. Dramatically, she was wholly appealing and convincing.

Mr. Stokowski (who conducted the Schönberg *Gurrelieder* the next afternoon in Philadelphia) did not let himself be thrown by an accident with the stage trumpets at the end of Act I, who made two wrong entrances, with ear-splitting results. —Robert Sabin

La Bohème

March 11.—Victoria de los Angeles (Mimi), Barry Morell (Rodolfo), Lorenzo Testi (Mimico), Roald Reitan (Schunard), William Wildermann (Colline), Heidi Krall (Musetta), Fernando Corena (Benoit), Hal Roberts (Parpignol), Norman Kelly (Alcindoro), Lloyd Strang (A sergeant), John Frydel (A customs officer). George Schick conducting.

Victoria de los Angeles' Mimi is one of the shining gems of the Metropolitan. In her first performance of the role this season, she was in exquisite voice. (This is a fact one usually can take for granted with Miss de los Angeles.) Her portrayal was also remarkable in its dramatic fluency. How many Mimi's cut the dramatic flow of the role during *Che gelida manina!* Not so with Miss de los Angeles. She never let her gentle characterization slip. She was Mimi.

It is too bad that she had such poor support from Mr. Schick, who certainly seemed unsympathetic to the Puccinian give-and-take which allows his singers such a flexible framework.

—John Ardoine

Don Giovanni

March 15.—George London (Don Giovanni), Eleanor Steber (Donna Anna), Lucine Amara (Donna Elvira), Laurel Hurley (Zerlina), Jan Peerce (Don Ottavio), Bonaldo Giaiotti (The Commendatore), Ezio Flagello (Leporello), Theodor Uppman (Masetto). Karl Boehm conducting.

The return of Karl Boehm to conduct this season's fourth performance of *Don Giovanni* was what gave this evening distinction. The orchestra was always elegant and articulate. So was Mr. London in the title role, but he was curiously pale, dramatically. This part has never been one of his supreme achievements, but he usually performs it with much more sparkle. He was appearing for the first time this season,



Louis Melancon

Teresa Stratas as Liu

as was Mr. Peerce, who is always dependable, musically, but who mustered neither the flexibility nor the lustre of voice to make him a satisfying Don Ottavio.

Miss Amara and Miss Hurley replaced two artists who had been scheduled for Metropolitan "firsts": Mary Curtis-Verna and Teresa Stratas. Of the two, Miss Hurley proved the more resourceful Mozarean stylist, though Miss Amara produced some gleaming tones. The others were also familiar and adept in their roles. But it was definitely Mr. Boehm's evening. —Robert Sabin

Don Carlo

March 16.—Giorgio Tozzi (Philip II), Eugenio Fernandi (Don Carlo), Robert Merrill (Rodrigo), William Wildermann (Grand Inquisitor), Mary Curtis-Verna (Elizabeth), Irene Dalis (Princess Eboli), Joan Wall (Theobald), Gabor Carelli (Count Lerma), Louis Sgarro (A Friar), Robert Nagy (A Royal Herald), Martina Arroyo (A Celestial Voice), Nancy King (Countess Aremberg). Nino Verchi conducting.

One of the most serious problems at the Metropolitan is preserving originally admirable productions from deterioration. And this revival of Verdi's superb opera after a season's absence was a saddening case in point. The Gerard set and costumes were as beautiful as ever; the basic outlines of Margaret Webster's production were still sound; but the actual performance was ragged and undistinguished, with few exceptions.

One of the principal reasons for this was the conducting of Mr. Verchi, who was undertaking this work for the first time at the Metropolitan. What a descent from the masterly interpretation of Fritz Stiedry! Slovenly and pedestrian, the orchestra rose above the routine only in the last two acts.

There were some brighter sides. Mr. Tozzi's Philip, though not as searingly tragic and formidable as some we have had, was nonetheless a rich portrait, both vocally and dramatically. Miss Dalis made us sense Princess Eboli's

passion and dark beauty, especially in *O don fatale!* Mr. Wildermann was imposing as the repellent and fearsome old Inquisitor.

Mr. Merrill's Rodrigo has lost much of its original firmness of outline, and he went wandering into strange keys at the beginning of *Per me giunto*, as I heard him do once before at this same spot. It should be added that he was as prodigal of voice as ever.

As for Mr. Fernandi in the title role, one can only deplore the fact that he is being given such roles at the Metropolitan before he is ready for them. Awkward and sometimes actually embarrassing in his acting, he is still insecure in pitch and crude in phrasing. The caress and warmth of his voice are constantly being blurred or destroyed by forcing or other crudities of technique. The situation is very unfair to him as well as to others. The Metropolitan is not a good training-ground.

Miss Curtis-Verna gave a dependable and acceptable, if not distinguished, performance as Elisabetta, and a word of praise should go to three artists appearing in their roles for the first time: Miss Wall, Mr. Carelli, and Mr. Nagy (one of the most stentorian heralds the Metropolitan has ever boasted). Mr. Sgarro (apart from some strain in climaxes) was impressive as the Friar, and Miss Arroyo was a soaring, if not celestial, voice. —Robert Sabin

AMATO OPERA

Aroldo

Town Hall, March 7.—VERDI: *Aroldo*. Libretto by Francesco Piave. Anne Ottaviano (Mina), George Shirley (Aroldo), Frank Lombardo (Brian), John Florito (Egberto), Bernard Jay (Godvino), Enrico De Vito (Enrico), Zelma Lewis (Elena). Anthony Amato conducting.

Most students of Verdi opera know his *Aroldo* (if they know it at all) as one of those one-word Verdi titles which, like others—*Alzira* or *Attila*—never seem to turn up in opera houses or on recordings. *Aroldo* was Verdi's 20th opera, which means *Rigoletto*, *Il Trovatore*, *La Traviata* and *Simon Boccanegra* had preceded it, and *Un Ballo in Maschera* was to come next after it.

Since so much vintage Verdi was distilled during this period, from 1849 to 1859, why is it that *Aroldo* has been dismissed as without distinction? The Amato Opera Theatre's presentation answered the question. First, the score is a reworking of another unsuccessful Verdi effort, *Stiffelio*, composed hastily for performance in Trieste six years earlier. Second, the libretto is all but hopeless, weaving a complex, highly moralistic tale of a Middle Ages crusader who returns to England to discover that his wife has been unfaithful.

With a suggestion of scenery, and with a 40-piece orchestra jammed on the stage, the Amato company gave an earnest performance that was not without its merits. The overture is skillfully put together, with more than a few toe-tapping tunes. Mina, Aroldo's wife, has a splendid aria in Act II, and the choruses in Act II and IV are as dis-

tinctly Verdi's as any to be found in his masterworks. And the accompaniments for many of the solo passages are better than the vocal parts.

George Shirley, a young tenor who has sung in Milan's Teatro Nuovo, was outstanding as Aroldo. His acting is above average and his voice has a heroic ring, although it might not project well in a large house. Anne Ottaviano's lack of interest in the dramatic proceedings made the role of the wife somewhat lifeless. But her singing provided some enjoyable moments. Other important contributions were made by John Florito, Frank Lombardo and Bernard Jay. —Wriston Locklair

roll; psychoanalysis; and a stupendous bit on a woman's day dreams while showering, in which she becomes immersed in her own seductiveness and undertakes a slow strip tease to provocative dance steps.

A good portion of the Second Act is devoted to a multi-charactered "Western" in which all parts are taken by Mata and Hari who effect this by lightning-swift changes. The final number, *Carnegie Hall*, is a wild and wooly montage of audience behavior and orchestral antics that leaves one limp with laughter.

Lothar Perl's musical accompaniment is apt and skillful, and the props and costumes, while simple, are appropriate and witty. —Michael Sonino

BROADWAY

13 Daughters Run-of-the-Mill

43rd Street Theatre. Premiere March 2.—Book, Music and Lyrics by Eaton Magoon, Jr. Chorography by Rod Alexander. Book staged by Billy Matthews. Scenery designed and lighted by George Jenkins. Costumes by Alvin Colt. Musical direction and vocal arrangements by Pembroke Davenport. Orchestrations by Joe Glover and Robert Russell Bennett. With Don Ameche, Monica Boyar, Ed Kenney, Sylvia Syms, Richard Tone, Stanley Grover, George Lipton, Gina Vigilone, John Battles, Isabelle Farrell, Diana Corto and a large assisting cast.

The most charming moment of *13 Daughters* is the opening, which consists of a motion picture of giant waves of the Pacific rolling into the Hawaiian shore, fading into the first scene. I must confess that I did not find this revue as deadly as did some of my critical colleagues. True, the book and the music are run-of-the-mill and the singers merely get by. But the scenery and costumes are appealing. The dances are brilliant and excellently projected. And the Hawaiian atmosphere helps enormously.

Of course, this is a Broadway Hawaii and full of hokum, but the show is good-humored, sentimental and full enough of action to make suburbanites forget their aching bunions. Don Ameche makes an amusingly dry and sardonic Chinese, and the others in the large cast go through their paces spiritedly, if not with great art. Perhaps the reason that I found the mediocrities of the proceedings disarming was that *13 Daughters* has no pretensions. It could have happened 20 years ago and been just as harmless. —Robert Sabin

Mata and Hari In Two for Fun

Madison Avenue Playhouse. — Production conceived and staged by Mata and Hari. Music composed and arranged by Lothar Perl. Costumes designed by Freddy Wittop. Written by Jack Woodforde and Peter Goode. Additional music and lyrics by Silvio Masciarelli.

Although this delightful intimate revue is mostly in pantomime, the basis of the two stars' work is unmistakably rooted in strict dance training.

The First Act is devoted to exploring the foibles of our time including brief nods in the direction of the silent screen; teen-age romance à la rock 'n'

ORCHESTRAS IN NEW YORK

Stanger Conducts Modern Works

Caspar Auditorium, Feb. 16.—Contemporary Music Society Chamber Orchestra, Russell Stanger conducting. John Sebastian, harmonica. Glen Clugston, piano. NIKOS SKALKOTTAS: Little Suite for Strings. HOVHANESS: Concerto for Four-Octave Harmonica and Strings; Six Greek Tunes for Harmonica and Piano (arranged by Mr. Sebastian) (New York Premiere). VAUGHN WILLIAMS: Romance for Harmonica, Strings and Piano. TOSHIRO MAYZUMI: Three Pieces for Prepared Piano and Strings (New York Premiere). WILLIAM BERGMA: *The Fortunate Islands*.

Mayuzumi is probably the best-known of an extremely important group of young Japanese composers who have thrown in their lot with the mainstreams (that word is plural on purpose) of Western avant-garde musical development. In this new work he moves away from any identification with his native musical esthetic, as could be detected in such earlier works as the large-scale symphony *Nirvana* or his *Noh* drama for voices and electronic sounds. It is a difficult music to describe. There is much Webern in it, especially the delicate coloration of such works as the Opus 10 Orchestral Pieces, along with moments evocative of the Gamelan—long ostinati of restricted range for the piano, enveloped by an exotic shimmer in the strings—but the progression from one kind of sound to another is always logical and strong. It is very good music; let us hope that while Mr. Mayuzumi is around New York, on a six-month fellowship from the Institute of International Education, we can get better acquainted with this obviously gifted composer.

There is not much else to report from this concert, however. Mr. Sebastian is a gifted and imaginative performer on his chosen instrument, but faces quite a problem in the lack of important repertory. To have to rely on such thin stuff as he played this evening resembles the problem of a pianist who might wake up some morning to find that the entire piano literature had vanished except for Gottschalk. Mr. Stanger seemed to have good intentions

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toward the Skalkottas and Bergsma pieces, but he has not yet learned how to cope with balancing a small ensemble; his Philharmonic-size gestures elicited rough, thick sounds from his group, with insufficient dynamic gradation. The ensemble was obviously under-rehearsed. Is this the only way we can ever hear new music in New York?

—Alan Rich

Greenwich Village Symphony

Public School 41, Feb. 17.—Greenwich Village Symphony, Norman Masonson, conductor. Joseph D'Ambrose, flute; Howard Boyet, violin; Igor Kipnis, harpsichord. DOUGLAS TOWNSEND: Symphony for Winds (Premiere). MICHAEL BROZEN: Movement for Small Orchestra. MONN: Clavier Concerto in C minor (United States Premiere). BACH: Triple Concerto in A Minor. MIASKOVSKY: Serenata.

The semi-professional Greenwich Village Symphony opened its third season of free concerts, under Norman Masonson, with a program that was badly planned in two respects. Either the natural acoustics of the new 11th Street school auditorium are extremely poor, or the artificial amplification ruined the orchestral balance, exaggerating the weakness and unsure intonation of the strings, and muddying the bass.

Secondly, the two modern works were both offered at the start, where they were quickly absorbed, but as quickly forgotten. The laudable purpose of the orchestra is to tap the vast resources of both creative and performing musicians living in the Village, and give them their own local outlet. I think both groups had reason to desire a better hearing than this.

Douglas Townsend's ardent Baroque research was responsible for this American premiere of the C minor Concerto (c. 1740) by Georg Matthias Monn. It seemed a slightly rigid specimen of its genre, well performed by Igor Kipnis. Again the arrangement of the program proved less happy for Monn than for Bach, whose great Triple Concerto never seemed more of a masterpiece than after Monn's far slighter work. This despite a rash of distortion and explosive sound produced by nothing more than the solo pizzicati of Mr. Boyet's violin.

Mr. Townsend's own Symphony for Winds provided the greatest musical interest of the evening. The instrumentation (single woodwinds, horns, trumpet, trombone, and tuba) somewhat recalled Stravinsky's Octet, as did the style of the Scherzo, the movement most popular with the audience. The rest was provocatively original—more dissonant, but resolutely tonal.

Michael Brozen's Movement for Small Orchestra, composed for this group, sounded relatively static, albeit intriguing. I would rather have heard both local works over again than Miaskovsky's Serenata. —Jack Diether

Music in the Making

Cooper Union, Feb. 17.—Orchestra conducted by Howard Shanet. Stephanie Godino, soprano; Laurel Miller, mezzo-soprano; Craig Timberlake, baritone. RODOLFO HALFFTER: Three Pieces for String Orchestra (New York Premiere). BARNEY CHILDS: Second Symphony (Premiere). WILLARD ROOSEVELT: *May Song It Flourish* (Premiere). ELLIS KOHS: Symphony No. 1 (New York Premiere).

"Père Golazy," sang the baritone, "Mère Bare," warbled the soprano, while the mezzo chimed in with "Bill Heeny." Are the names familiar to you? No? Well then, perhaps translating them into Pergolesi, Meyerbeer and Bellini would help. This punning is part of the James Joyce text, taken from *Finnegans Wake*, that Willard Roosevelt (a relation to Theodore) used for *May Song It Flourish*. The words are wildly witty and very recondite, and would seem to be natural for a musical setting since music is the subject.

The words were read to the audience before the work itself was played and there were some healthy laughs. Unfortunately, Mr. Roosevelt had clothed them in the most forbidding atonal garb, so that all humor vanished. The grim and jagged vocal line and transparent and sparse orchestration were a liability to this little praise of lyricism. The singers performed their difficult parts with apparent ease.

If the Roosevelt work was Berg-inspired, the Halffter was neoclassic in orientation. This sort of music has been far better handled in Stravinsky's Concerto in D.

Barney Childs's Second Symphony was a strong and richly orchestrated work, largely dependent on color and compelling rhythms. However, after a while it became tonally soggy and top-heavy, though it did arouse a certain amount of interest in the composer's skill in handling large orchestral masses.

By far the most mature work on the program was Ellis Kohs's Symphony No. 1 (1950). This work is strongly influenced by Bartók, but the influences have been turned into a purely personal style that is clear and concise. The work is beautifully communicative, especially the lovely, meditative, and touching slow second movement.

The orchestra played well throughout the evening, though Mr. Shanet's conducting was perhaps a bit too energetic for the results he obtained. It is gratifying that this organization gives us the chance to sample such unusual new music on a regular basis

—Michael Sonino

Leinsdorf Leads Boston Symphony

Carnegie Hall, Feb. 18, 2:30 p.m.—Boston Symphony Orchestra, Erich Leinsdorf, conducting. MOZART: Symphony No. 29 in A, K.201 WAGNER: Excerpts from *Götterdämmerung*. PROKOFIEFF: Symphony No. 5, Op. 100.

For his second and final concert here as guest conductor of the Boston Symphony, Erich Leinsdorf chose a program that was a model of its kind. If there were any doubts that the Fifth Symphony is one of the towering masterpieces of the 20th century, Mr. Leinsdorf dispelled them. The first ominous, Dante-esque rumblings of the opening built up with heightening tension until the suspense became almost unbearable. The Adagio was unutterably moving, and the sardonic mockery of the final Allegro giocoso was dispatched with breathtaking orchestral virtuosity.

Mr. Leinsdorf's Wagner harked back to an older, more romantic, leisurely paced and personal type of interpretation. While every note, phrase, nuance, and color variation was under perfect control, the over-all impression was that of pure inspiration.

The Mozart Symphony, played with a reduced orchestra, received a lucid, beautifully proportioned, lyrically persuasive and rhythmically infectious performance that caught not only the very spirit of Mozart, but of the 18th century as well. —Rafael Kammerer

Waldman Conducts Music Forgotten and Remembered

Rogers Auditorium, Feb. 18.—Orchestra conducted by Frederic Waldman. Albert Fuller, harpsichord; Mieczyslaw Horszowski, piano. RAMEAU: Concert en sextuor, for Strings. C.P.E. BACH: Concerto in E flat major for Harpsichord and Piano. MOZART: Piano Concerto in G major, K. 453. HAYDN: Symphony No. 86 in D major.

The season's second concert of Music Forgotten and Remembered presented a delightful surprise. Before the Baroque revival, when the harpsichord was still playing poor cousin to the piano, it is a pity that more of its disdainers were not exposed to how a great composer like Emanuel Bach handled both instruments in the same work. A double concerto expressly written for piano and harpsichord is still enough of a novelty to raise our eyebrows and open our ears, and this one is a beauty.

The plushy auditorium and Frederic Waldman's silken strings, augmented by a single flute and horn, cradled it elegantly, and the restless, dissonant Larghetto struck real fire. I only wished that Mieczyslaw Horszowski had, for truer balance with Albert Fuller's harpsichord, traded his modern piano for one of the real museum pieces mounted on opposite sides of the stage.

The same acoustics gave a drier than usual sound to Haydn's 86th. This splendid, vigorous work, whose Largo (subtitled *Capriccio!*) can sound very romantic, was brusque and almost defiant under Mr. Waldman's practised hand.

Mr. Horszowski completed a stimulating program with Mozart's K. 453, a concerto which I would be loath to class among the forgotten.

—Jack Diether

Leon Fleisher Soloist With Philharmonic

Carnegie Hall, Feb. 19, 3:00 p.m.—New York Philharmonic, Thomas Schippers conducting. Leon Fleisher, pianist. WAGNER: Overture to *Tannhäuser*. RACHMANINOFF: Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43. BARTOK: Concerto for Orchestra.

Thomas Schippers brought his two weeks with the Philharmonic to a close with an unusually perceptive performance of the Bartok work. It had rhythmic bite and overlooked none of the color possibilities and emotional connotations of this complex and compelling score. Without slighting details, Mr. Schippers achieved an over-all grandeur that let the work unfold like a luxuriating plant, blossoming in freedom and spontaneity.

Would that I could say the same for his and Mr. Fleisher's Rachmaninoff. Not that they did not give the Rhapsody "the works". They gave it an extra margin of everything — speed, power, accents, dynamics and what have you — glamorizing the package, as it were, rather than the content. Their attempts to supersensationalize the already spectacular elements in the score backfired by missing the diablerie. Stunning as the exhibition was, it was also musically unsatisfying.

Mr. Schippers led off with a beautifully proportioned, but all too restrained, reading of the *Tannhäuser* Overture. —Rafael Kammerer

New York Sinfonietta

Town Hall, Feb. 19.—BACH: Brandenburg Concertos Nos. 2 and 4. VIVALDI: Concerto in F major for Two Horns, Strings, and Harpsichord (Tomo 91; Fanna X No. 1; Pincherle 320); Concerto in C minor for Strings and Harpsichord (Tomo 30; Fanna XI No. 8; Pincherle 427); Concerto in A major for Strings and Harpsichord (Tomo 184; Fanna XI No. 22; Pincherle 230); Concerto in C major for Two Trumpets, Strings, and Harpsichord (Tomo 97; Fanna IX No. 1; Pincherle 75). HAYDN: Concerto No. 5 for Two Liras. New York Sinfonietta, Max Goberman conducting.

Max Goberman and his excellent New York Sinfonietta are currently involved in recording the complete works of Vivaldi, and judging from this concert, they seem the ideal group for the job. Their playing is vigorous and direct and the ensemble has a host of exceptional soloists: LaNoue Davenport, recorder, and Helen Kwalasser, violinist, in the Fourth Brandenburg Concerto; Melvin Broiles, trumpeter, in the Second Brandenburg Concerto; and John Barrows and Tony Miranda, horns, in the jubilant interlocking horn parts of the Vivaldi Concerto in F major.

The novelty of the program was the Haydn Concerto for Two Liras. The lira was a string instrument played by turning a crank which brought a rosin wheel into contact with the strings and, in general, was somewhat like a hurdy-gurdy. At this performance, two recorders were substituted for the liras. Perhaps Haydn himself had a premonition that the instrument was not going to outlive a short vogue, for two movements of this Concerto turn up in his 89th Symphony. —John Ardoin

Orchestra of America

Carnegie Hall, Feb. 22.—Orchestra of America, Richard Korn conducting. Arlene Saunders, soprano. Betty Allen, mezzo-soprano. Enrico Di Giuseppe, tenor. HENRY HADLEY: Symphonic Fantasia. IRVING MOPPER: *Nero's Mother*—Dramatic Scene for Voice and Orchestra (First Performance). WILLIAM MAYER: *Two Pastels* for Orchestra (First Performance). HORATIO PARKER: Prelude, Sword Song, Love Duet, Entr'Acte and Finale from *Mona*.

The works chosen by Mr. Korn for the Orchestra of America's fourth concert of American music (which incidentally, also was the closing event in WNYC's Festival of American Music) had several things in common besides expert craftsmanship. All but Mr. Mayer's *Two Pastels* showed traces of Wagnerian influences, while none expressed anything that could remotely be called indigenous to America.

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Mr. Mayer's *Pastels* are, as their title implies, studies in orchestral coloration in which, according to the composer's own program notes, "shifting timbres are used in a pointillistic fashion". The result—14 minutes of John Cage-like music transferred to the orchestra.

Mr. Mopper's dramatic scene based on Stephen Phillips' play about Agrippina aims at depicting horror along Strauss lines. A sincere effort that does not quite come off. It did, however, provide an excellent medium for Betty Allen to display her vocal achievements. Miss Allen learned the part on short notice as a replacement for Blanche Thebom, who was to have sung the part originally.

Hadley's Fantasia is the kind of music that makes no demands on the listener but is conducive to pleasant reveries.

The most ambitious and interesting of the evening's offerings were the excerpts from Parker's *Mona*. Although *Mona* is *Tristan und Isolde* all over again, with a dash of *Die Walküre* thrown in for good measure, it is a score of compelling power and beauty. As the \$10,000 prize winner in the Metropolitan Opera's contest for "the best grand opera written in English by an American composer", *Mona* received its premiere on March 14, 1912, with Louise Homer in the title role. The opera was dropped after a few performances and has not been heard since.

The two young singers Mr. Korn selected for this performance were ideally suited to the roles. Enrico Di Giuseppe rode the orchestral waves like a true heldentenor, and Arlene Saunders, a tall, blonde, stately Miss, looking every inch the ancient British warrior-queen, sang with a voice of great dramatic power.

Mr. Korn received a well-deserved citation from Mrs. Bullock, the President of the American Federation of Music Clubs, on behalf of the organization, for his "original and unique" contributions to the cause and promotion of American music and composers.

—Rafael Kammerer

Golschmann Leads Philharmonic

Carnegie Hall, Feb. 26, 3:00 p.m.—New York Philharmonic, Vladimir Golschmann conducting. MENDELSSOHN: Symphony No. 4 in A, Op. 90 (Italian). DEBUSSY: *La Mer*. TANSMAN: *Suite Baroque* (First U.S. Performance). MOUSSORGSKY-RAVEL: *Pictures at an Exhibition*.

In replacing Igor Markevitch who was to have been this week's guest conductor of the Philharmonic, Vladimir Golschmann was making his first appearances with the Orchestra since 1953.

If Mr. Golschmann's readings were neither particularly spirited nor inspiring, he did allow the music to speak with the utmost clarity of line and design. While the scores were thoroughly X-rayed for details, they also emerged somewhat tonally monochromatic and rhythmically metronomic. Yet, there was something pleasantly enervating about having the music presented this way. It also afforded a welcome relief from the supercharged interpreta-



Mrs. Arthur Bullock and Mrs. Ronald A. Dougan of the National Federation of Music Clubs present a citation to Richard Korn.

tions often heard from other noted maestros of the baton.

As for the new work by the Parisian Polish composer, Alexandre Tansman, it is a conservative piece in five movements of eleven minutes playing time. Its conventional harmonies are spiced with sufficient dissonances to give them tang; the three lively movements are duly bustling and motoristic, while the two slow ones are lushly melodic and appealing. In short, the *Suite Baroque* is, like the composer's piano teaching pieces, a diverting contrast to more substantial fare, but hardly worth a Philharmonic premiere.

—Rafael Kammerer

New York Premiere Of Martin's *Vin Herbe*

Town Hall, Feb. 26.—FRANK MARTIN: *Le Vin Herbe*. Produced by the Schola Cantorum under Hugh Ross, Maria Stader (Isult), Ernst Haefliger (Tristan), Gloria Cincillo (Brangane), Elinor Parker (Mother of Isult), Patricia MacDonald, Johanna Meier, Martha Kontos (Isult's Attendants), Joseph Porrello (Narrator), Marden Bate (Forester, Old Man, Narrator), David Clatworthy (King Mark), Stefan Lind (Duke Hoell, also Narrator), James Vitale (Kaherdin), Margaret Avsharian (Isult of the White Hands, Isult's Attendant), Matilda Nickel, Walter Kavney, David Meeker (Members of Ensemble). Instrumental Ensemble: Contemporary Quartet, Charles Libove and Roland Vamos, violins, Harry Zarazian, viola, and Joseph Tekula, cello, together with Morris Sutow, viola, Bruce Rogers, cello, Orin O'Brien, double bass, and Robert Miller, piano.

It is shocking that Frank Martin's exquisite dramatic cantata (which has had more than 50 performances in European capitals since its premiere in Zürich in 1940) should have had to wait so long for its New York premiere. Thanks to the Swiss Music Library, we have heard it at last, and learned the reasons for its extraordinary renown. The Swiss composer based this work on Joseph Bédier's beautiful novel, which is a tapestry of the various *Tristan* poems and legends. The result is a work unique in form and spirit, which

is itself a "magic potion" in music.

Martin, who was 70 last September, is not particularly "advanced". His harmonic palette, while very free and complex, presents no startling challenges; his handling of form is also uncontroversial; and he belongs to that old-fashioned school which believes in music as an instrument of human expression. Yet his music is curiously timeless; it seems to speak eternal truths.

The performance was highly variable. Miss Stader and Mr. Haefliger are both superb artists, and they captured the nuances of the subtle vocal lines. The instrumental ensemble was also excellent, and special praise should go to Mr. Libove for his sensitive tone and phrasing. As for the others—a discreet silence is perhaps the best comment. Most of the French was horrendous and there were many passages that one had to deduce, so to speak, from what one heard. But the all-important fact was that a modern masterpiece, long overdue, was brought to local music-lovers.

—Robert Sabin

Little Orchestra Society

Town Hall, Feb. 27.—Little Orchestra Society, Thomas Scherman conducting. HAYDN: Divertimento No. 1 in B flat major. JOSEPH ALEXANDER: Concertino for Trumpet and Strings (Robert Nagel, trumpeter) (New York Premiere). ROSSINI: *La Cambiale di Matrimonio* (Reri Grist, soprano; Ruth Kobart, mezzo-soprano; Loren Driscoll, tenor; Ralph Herbert, baritone; Andrew Foldi and John Parella, basses).

La Cambiale di Matrimonio (*The Marriage Contract*) was written by Rossini at the age of 18 and is a charming work. But it was handled at this performance in a heavy-handed manner by Mr. Scherman, and the singers were up against his awkward new translation of the work. They seemed to feel that the only thing to do was to clown the work to the hilt. Ruth Kobart ran about the stage with a duster brushing Mr.

Scherman's head, and Andrew Foldi sacrificed his music to horseplay. It was as if they were trying to tickle the audience with a hockey stick instead of a feather.

Reri Grist and Ralph Herbert were the most polished and professional of the singers, and Miss Grist provided the high point of the opera with her aria *One needs a new terminology*.

Mr. Alexander's new Concertino for Trumpet and Strings is a banal and shapeless piece which at one moment threatens to be knotty and intellectual and the next moment skips into a silly refrain.

Every bugle-call cliché is used, and all cohesion is lost through the diversity of styles.

The Haydn work's interest lies primarily in the *Chorale St. Antonii*, used by Brahms as the foundation for his *Variations on a Theme of Haydn*, and the fact that the work is scored for serpent. Mr. Scherman managed to find both a serpent and a player, but it sounded so tubby that a contrabassoon would have been far more welcome.

—John Ardoin

National Orchestral Association

Hunter College, Feb. 28.—National Orchestral Association, John Barnett conducting. Rosina Lhevinne, pianist. WILLIAM BERGSMA: *Chameleon Variations* (New York Premiere). CHOPIN: Piano Concerto in E minor. VAUGHN WILLIAMS: Symphony No. 8.

Judging by the large and enthusiastic audience at this concert, New Yorkers seem to know that they are lucky to have this remarkable orchestra. The level of playing was high and the program a challenging one.

It was a touching occasion, for Rosina Lhevinne was making one of her rare New York appearances. Many of her former students, including Van Cliburn and John Browning, and most of her current pupils from Juilliard were there to cheer her.

At 81, she was a commanding figure with her silver hair, erect carriage and gracious dignity. Now, some 60 years

after her first performance of the Chopin E minor Concerto, her playing was mellow and had great breadth. Her tone was full and rich and her scales immaculate. The audience rose as a body to acclaim her performance.

As the name suggests, William Bergsma's *Chameleon Variations* are highly coloristic. It is an attractive piece, which perhaps repeats itself a little too much, but it found great favor with the audience. Mr. Bergsma was on hand to accept the applause. The evening ended with a brilliant performance of the Vaughan Williams Eighth Symphony.

—John Ardoin

Contemporary Music Society

Hunter College, March 1.—Manhattan School Orchestra, Jonel Perlea conducting. Gloria Cicallo, soprano. Ellen Ballon, piano. ORFF: *Entrata* after William Byrd (New York Premiere). LUDMILA ULEHLA: Three Sonnets from Shakespeare (New York Premiere). IVES: *Decoration Day* (New York Premiere). VILLA-LOBOS: Piano Concerto No. 1 (New York Premiere). FRANCOIS MOREL: *Antiphone*. CARLOS SURINACH: *Feria Magica* (New York Premiere).

Although I shall surely go to my grave shouting about more performances of new music, this concert sorely tested my faith. There is a point beyond which sheer formless aridity becomes a matter of physical pain, and this point was reached quite early on this night. Only during the Ives piece, which happened to be by far the oldest work on the program, did the throbbing subside.

Nobody has resisted the Ives legend more strongly than I; while I accept with interest the remarkable anticipation in his work of certain advanced techniques, I have been hard put to regard them as purposeful, meaningful, or part of the main stream. *Decoration Day* came close to winning me over. Certainly no dilettante could have turned out the long, haunting and beautifully-scored piece of quiet impressionism which begins it. No amateur could have controlled with such remarkable sense the one sudden uproar toward the end and its equally sudden dying-

away. No, this is a real piece of music, and now I must go back and re-think my whole position.

But what else? Revival of 1928 Orff only serves to prove that he *never* was a good composer. All this turned out to be was a muddled, thick orchestral crescendo over a two-note ostinato, with wisps of scale passages up above that, no more evocative of Byrd than of Notker Balbulus or J. P. Sousa. Miss Ulehla's Shakespeare settings, which were nicely sung, are totally innocent of any melodic urge, neutral exercises in a dry featureless style, and inept in matters of declamation. It would not surprise me to learn that the vocal line had been written before the text had been selected.

Even more shocking, however, was the perfectly wretched Concerto of Villa-Lobos, brilliantly performed by Miss Ballon (for whom it was written). There is hardly a cliché of any style since 1800 that is not incorporated somewhere in this long, long piece, with no redeeming quotient of wit, purpose or shape. Would the work have come to light at all without the name of an illustrious composer behind it? I think not; this may not be the worst of Villa-Lobos' 1,600 compositions, but for the sake of his memory it should be buried quickly.

Mr. Perlea guided his young orchestra with great credit through a long and difficult program. Difficult even on stage, I mean; well-nigh impossible from the audience.

—Alan Rich

RECITALS IN NEW YORK

Dizzy Gillespie Quintet

Museum of Modern Art, Feb. 9.—Dizzy Gillespie, trumpet; Leo Wright, flute and alto saxophone; Lalo Schifrin, piano; Art Davis, bass; Chuck Lampkin, drums. *How High the Moon*; *Ornithology*; *I Can't Get Started*; *Round about Midnight*; *Confirmation*; *Hot House*; *Whispering*; *Groovin' High*; *Manteca* (Candido, conga drums); *The Mooche*; *Salt Peanuts*; *I Remember Clifford*; *A Night in Tunisia*; *Cush*.

Moving from Greenwich Village to the Museum of Modern Art along with its alter ego, Composers' Showcase, the Jazz Profiles series opened its new season in what may yet become known in the argot as "D'Harnoncourt's Basement." After passing through an exhibition of European film posters from *Faust* to *Dracula* into the hallowed movie theatre, an enthusiastic audience heard the indefatigable Dizzy Gillespie, just returned from a grueling European tour, and his quintet.

The new surroundings were singularly appropriate, for no movie of the Thirties or Forties ever recaptured the flavor of those periods more accurately than Mr. Gillespie's inimitable style of jazz and bop. He himself looked scarcely a day older than in the heyday of Eddie Condon's jazz concerts at Carnegie Hall, as he pursued dizzy flights of imagination on his bent trumpet, wittily paying his respects to Charlie Parker, Clifford Brown, Duke Elling-



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ton and a host of others.

Some of the pieces listed above were actually merged in pairs to show their interrelations, assisted by his easy-going narration. A more haunting nostalgia was also provided by his revival of Ellington's *Mooche*, with overtones of *Mood Indigo* in its muted sax-trumpet harmonies and soft tambourine, alternating with a fine chordal piano solo from Mr. Schifrin.

Leo Wright shone forth in *Tunisia*, his saxophone switching to and from a staccato flute solo, and also offered a more florid flute turn in *Cush*. Drummer Chuck Lampkin and bassist Art Davis were vociferously applauded in turn, and The Amazing Candido made a frenzied guest appearance with his conga drums which had the cellar jumping.

Mr. Gillespie took a question period in typically modest, tongue-in-cheek style.

—Jack Diether

Robert MacDonald Pianist

Carnegie Recital Hall, Feb. 16 (Debut).—PISTON: Passacaglia. RAVEL: Sonatine. BEETHOVEN: Sonata in E major, Op. 109. CHOPIN: Berceuse, Op. 57; Barcarolle, Op. 60. MUSSORGSKY: *Pictures at an Exhibition*.

Mr. MacDonald is a young performer who has been studying and concertizing abroad. In the Piston work he displayed many of his fine qualities. There were warmth and sensitivity, and very smooth and exact control of technical elements. The tour de force quality, with the gradual building to its climax, was well brought off.

The Beethoven was well sustained. In the Mussorgsky, the pianist's sonorities were unusually large and rich. His tone quality was overly lush and his conception sometimes overlarge in the Chopin pieces, but there were moments of delightful poetic realization in the Ravel.

Mr. MacDonald seemed incapable of making an ugly sound on the keyboard. He had exceptional energy and tonal resources, but most of his performances needed more profound identification with the composers' personalities and idioms.

—David J. Baruch

Joseph Bloch Pianist

Judson Hall, Feb. 16.—CHOPIN: Polonaise in F sharp minor, Op. 44. BEETHOVEN: Sonata in A, Op. 101. BENJAMIN LEES: Six Ornamental Etudes (New York Premiere). LISZT: Third Mephisto Waltz. LA LUGUBRE GONDOLE: Les Jeux d'Eaux à la Villa d'Este. LISZT, THALBERG, HERZ, CZERNY and CHOPIN: Hexameron (grandes variations de bravoure sur la Marche des "Puritains" de Bellini).

Like many young pianists, Joseph Bloch was most convincing as an interpreter of the music of his own generation, as exemplified in Benjamin Lees' sonorous, colorful, tricky, idiomatic and delightful Etudes, of which he gave the New York premiere. Although Mr. Bloch is a skillful pianist and a serious musician, he did little more than pay lip service to Chopin and Beethoven in this recital.

The pianist's big tone and command of wide-ranging dynamics stood him in good stead in the Liszt pieces. These were wisely chosen to avoid the hack-

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neyed. Mr. Bloch deserves special credit for reviving that curiosity known as the *Hexameron*, which the six leading virtuosos living in Paris in 1837 had a hand in fashioning. The most interesting fact about this potpourri is that the most musically effective of the variations were not written by Liszt and Chopin, but by those mere "empty virtuoso composers," as we regard them today—Thalberg and Henri Herz.

It could, and should, have been the *pièce de résistance* in the program. That it was not is due to Mr. Bloch's overly cautious approach. By holding it in respectable bounds, Mr. Bloch robbed the piece of its primary import, which is to entertain and dazzle, make the hair stand on end and raise the roof. —Rafael Kammerer

Archer and Gile . . . Balladeers

Judson Hall, Feb. 17. — Frances Archer and Beverly Gile, making their first appearance here since their New York debut in 1957, again proved a delight to ear and eye alike. Offering a program of International Songs and Ballads, they took their listeners on the musical equivalent of a Cook's Tour.

Included were English, Irish, Welsh, German, Spanish, Italian, Swedish, Armenian, Yiddish, Japanese, Chinese, Mexican, Canadian and American Folksongs, all of which were not only sung in their original tongues but with a wealth of subtle inflections, as well as Sea Chanteys, Elizabethan airs, Negro Spirituals and Methodist revivalist songs.

A musically sophisticated audience that included many noted concert artists kept Archer and Gile singing encores long after the program was ended.

Among the highlights were a song depicting the horrors of death during the 30 Years War, *Flandern in Not*, a 17th-century German song; the hauntingly lovely early Spanish California song, *La Noche 'sta Serena*; an exotic Chinese Lullaby, *Siow*; and the rousing revivalist song, *I'm a Methodist 'till I Die*, which brought down the house. —Rafael Kammerer

Martina Arroyo . . . Soprano

Town Hall, Feb. 17, 5:45—STRADELLA: *Per Pieta*. GLUCK: Ariette from *Parnasso Confuso*. HANDEL: *So Shall the Lute and Harp Awake* from *Judas Maccabeus*. BRAHMS: *Mädchenlied*; *Das Mädchen*; *Mädchenfuch*. MOZART: *Bella Mia Fiamma*, *Addio* (K.528). STRAUSS: *Liebeshymnus*; *Schlechtes Wetter*; *Meinem Kinde*; *Fünfzehn Pfennige*. RODRIGO: *Three Madrigales*. OBRADORS: *Del Cabello Mas Sutil*; *El Molondron*. MARTIN RICH, accompanist.

For most New Yorkers, 5:45 on Friday afternoon is frantic. But the activity within the walls of Town Hall on Feb. 17 was quite the opposite, because Martina Arroyo, soprano, a first-class artist, was giving her first solo recital in New York.

One marveled at the effects that Miss Arroyo was able to obtain because of her beautifully controlled voice, and one was convinced that a brilliant career was being launched, for Miss Arroyo has been a winner of the Metro-



Frances Archer and Beverly Gile

politan Opera Auditions of the Air and made her debut at the Metropolitan in 1959.

Miss Arroyo conveys an inner excitement with every work she performs. She possesses a voice that is full, rich and flexible. An accomplished musician, she stylizes each piece correctly. Her Gluck had the proper delightful staccato effects. In the Handel, the rapid 16th-note passages and the octave leaps were executed with perfect dexterity, as if these gymnastics were the simplest thing to do! Rarely is Brahms sung with such marvelous sense of phrasing, inflection and warm personal feeling. Her Richard Strauss songs were technically solid and lyrical too. Moreover, she has a delightful wit, as evidenced in the second Rodrigo madrigal and the last Obradors selection.

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Everything Miss Arroyo did had meaning.
—Nancy Lang

New York Pro Musica

Roger's Auditorium, Feb. 17.—**LASSO:** Seven Chansons. Da MILANO: Fantasia. CREQUILLON: Cessez, mes yeux. CLEMENS: Aymer est ma vie. CREQUILLON: C'est à grand tort. Plaisir n'ay plus and A vous en est. **LASSO:** Suzanne un jour, Sacra lectio septem ex Propheta Hiob, Resonet in laudibus. MELCHIOR FRANCK: Motets from the Song of Solomon and Suite of Dances. SCHUTZ: Herzlich lieb hab ich dich, O Herr, and Tröstet, tröstet mein Volk.

Noah Greenberg's excursions into the byways of early Baroque and Renaissance music with his group, New York Pro Musica, provide some of the most delightful music-making—and listening—afforded during the season.

With Joseph Iadone as the sensitive lutanist, each of the vocal soloists appeared in a brief secular work by Da Milano, Crequillon, Clemens and Di Lasso. The freshness of this music, its purity and simplicity, were heightened by the superior performances it received from Betty Wilson, soprano; Brayton Lewis, bass; Robert White, countertenor; Gordon Myers, baritone; and Charles Bressler, tenor. Appearing in the delightful German dances of Franck were Martha Blackman, bass viol; Mr. Iadone, lute; La Noue Davenport, recorder; and Paul Maynard, who served as both harpsichordist and player of the portative organ.

The auditorium was sold out for this event, and well it should be, for Mr. Greenberg and his associates, through their revival of interest in 15th-, 16th- and 17th-century music have created a "new literature" for the 20th century.

—Wriston Locklair

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Douglas Bredt . . . Bass-Baritone

Town Hall, Feb. 18, 2:30.—PURCELL: Now, Winter Comes Slowly. BACH: Cantata 78. SCHUMANN: Aus den Hebräischen Gesängen. BRAHMS: Über die Heide, O Kühler Wald, and Versunken. WOLF: Michelangelo Lieder. MOZART: Per questa bella mano. FAURE: Au cimetière. MILHAUD: Three Poèmes Juifs. DELIUS: Cynara. DOUGLAS BREDT: Driftwood. LEE HOIBY: Night (Premiere). JOHN EDMUND: Of Dissembling Words, The Everlasting Voices (Premiere). DA KEONG LEE: O Me! O Life! (Premiere).

Although Douglas Bredt has sung around New York with several opera groups, this was considered his local debut. His formal training includes a Fulbright scholarship to study at Fontainebleau. He assembled an unusually interesting program, one that reflected credit on his musical instincts while at the same time allowing his voice to be heard to best advantage.

His is a bass-baritone, with emphasis on the bass. In the low notes of the Brahms *O Kühler Wald* and the Wolf *Michelangelo Lieder*, the tone was of excellent quality. At the upper end of the register, however, his production of tone seemed less easy, and in the second of the Edmunds songs, Mr. Bredt's sustained notes were somewhat dry and colorless.

His best work of the afternoon was in the Fauré and Milhaud songs. The *Poèmes Juifs* are beguiling songs, and Mr. Bredt projected them authoritatively.

Of the four premiere pieces, including one by the recitalist, Dai Keong Lee's stirring *O Me! O Life!* set to a Whitman verse seemed to contain the elements of a highly successful closing number. It certainly received a warm reception from the audience. The excellent pianist was Millard Altman.

—Wriston Locklair

Kay McCracken . . . Soprano

Judson Hall, Feb. 20 (Debut).—JACKSON: Good Gentle Gales. HASSE: Mea tormenta (Magdalene). RIMSKY-KORSAKOFF: Le!s songs (Snow Maiden). HAHN: Etre adoré (Mozart). HERZOGENBERG: Wiegenglied: Frühzeitiger Frühling; Schifferlied: Abends (All New York Premieres). GRAENER: Der Kuckuck; Männertrœu. (Both New York Premieres). PROKOFIEFF: The Ugly Duckling. LEKEU: Poème (Sur une Tombe; Ronde; Nocturne). (New York Premiere). ALEXANDER HORAK: Eldorado (Premiere). VERNON DUKE: With Rue My Heart Is Laden; Loveliest of Trees; In American (October: Catfish Green; Fair Exchange) (New York Premiere). Vernon Duke, accompanist.

Miss McCracken's inexperience showed itself in the choice of a hodgepodge program which began with an overly long and dull song.

By the end of Reynaldo Hahn's *Etre adoré*, which closed the first group, the singer had demonstrated a voice that was quite pretty in slow, soft, lyrical passages, as in the middle section of the Hasse and the first of the two Rimsky-Korsakoff songs. But she had also exhibited an extremely narrow dynamic range, a pinched-sounding upper register, faulty breath control, poor diction, and unreliable intonation; in short, a complete catalogue of singer's problems.

The Herzogenberg songs were given their New York premiere something like a hundred years too late. They were at times quite lovely, in a Schu-

mannesque way, as were the Graener songs.

Miss McCracken opened the second half of the program with Prokofieff's *The Ugly Duckling*, in which she displayed more vocal and dramatic variety than she had earlier in the evening. But she marred her performance by exaggerated facial expressions.

The three *Poèmes* by Guillaume Lekeu, which Miss McCracken has recorded, received their first New York performance. They proved to be dull numbers of a *fin de siècle* effete. Also premiered was *Eldorado*, by the contemporary Alexander Horak.

Vernon Duke's songs, on the other hand, were fresh, imaginative, and tuneful, and a delight to hear at the end of such a turgid recital. While Mr. Duke (the soprano's husband) is a fine song writer, it must be admitted that he is not a fine accompanist. He added his share to Miss McCracken's already considerable difficulties. —Michael Brozen

Phillip Evans . . . Pianist

Town Hall, Feb. 18.—SCHUBERT: Sonata in A minor, Op. 143. SCHUMANN: Fantasia in C major, Op. 17. BARTOK: Sonata. DEBUSSY: Hommage à Rameau: Mouvement. LISZT: Præludium. WEINEN, Klagen, Sorgen, Zagen; Transcendental Etude No. 10 in F minor.

A member of the Juilliard School of Music piano faculty, Mr. Evans made a notably successful New York debut in 1958. His interpretations were intense and penetrating. In the Schubert he brought to the fore the Beethovenesque ideas and techniques in addition to the unique lyrical and harmonic charm which is the composer's own.

The Fantasia had the necessary energy and poignancy, if not always complete clarity of texture. The last movement was especially well sustained.

Mr. Evans displayed an excellent grasp of the role of sonorities, complex rhythms, and structural interrelationships in the Bartok. The Debussy pieces had delicacy of mood. His playing in the Liszt revealed ample poetry and passion.

—David J. Baruch

Wilma Robbins . . . Soprano

Carnegie Recital Hall, Feb. 19, 5:30 (Debut).—HANDEL: As When the Dove from Asis and Galatea. BELLINI: Per Pieta. A. SCARLATTI: Cara e Dolce Rimembranza. D. SCARLATTI: Qua! Farfalle Amante. MENDELSSOHN: Minnelied, Neue Liebe, Die Liebende Schreibt, Frühlingslied. DVORAK: Rusalka's Aria to the Moon from Rusalka. FAURE: Automne, Notre Amour, Clair de Lune, Tousjours. WARLOCK: Pretty Ringtime; Rest, Sweet Nymphs. ROREM: Requiem. RUMMEL: Ecstasy.

Miss Robbins, who comes from New Jersey, displayed an attractive face and figure when she came on stage for her debut recital. A large and friendly audience greeted her with enthusiasm. She had selected an excellent list of songs, and launched into the program with poise. Her voice is of good dramatic quality, with plenty of volume and scope. But in the opening Handel aria she "scooped up" to the high notes, and throughout the recital a disturbing metallic edge to notes in the middle and upper registers proved a handicap. Her very capable accompanist was Martin Rich.

—Wriston Locklair

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OBITUARIES

Percy Grainger
Dies at 78

By RAFAEL KAMMERER

With the death of Percy Aldridge Grainger on Feb. 20 at the age of 78, the world of music lost not only a great pianist and truly original, creative mind, but also one of its most colorful characters. With his sunny disposition, healthy outlook on life and art, and buoyant personality, Percy Grainger symbolized, for many of us, the spirit of eternal youth in music.



The young Grainger

His arrival on the American concert scene in February, 1915, was like a breath of fresh air. World War I had unleashed on our shores what James Gibbons Huneker called "a phalanx of pianists," most of whom trod the same old pianistic paths. Grainger, however, both as pianist and composer, was refreshingly different.

Although he was, as Marion Bauer called him, an "inveterate innovator," Grainger's tastes in music were eclectic. He relished with equal gusto a Bach fugue or a Faeroe Island folksong. As a peripatetic wanderer searching for folksongs in the odd nooks and crannies of the world, he learned a great many languages and dialects besides the English, French, German, and Scandinavian tongues which he spoke like a native.

A rugged individualist, Grainger refused to put screens on his house because he thought them unfair to mosquitos. Whenever possible, he walked to his concerts. When he had to travel to them, it was by train, in a day coach. He would dress in white duck or khaki pants, carry his dress suit in a dilapidated portmanteau, a

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knapsack, containing the cheese and hardtack he largely subsisted on, on his back.

At home, in White Plains, New York, he was a familiar figure trudging from the station to his house with his luggage in a wheelbarrow. A vegetarian, he neither smoked, touched liquor, ate meat, nor drank coffee or tea.

His marriage to the sculptress, Elsa Ström, in 1928, was one of the fabulous events in that fabulous era. It took place before 22,000 people in the Hollywood Bowl, no less. Grainger wrote music—*To a Nordic Princess*—especially for the occasion. The service followed a concert in which he was soloist.

Born in Brighton, Australia, on July 8, 1882, Grainger received his early musical training from his mother. Later he studied with Louis Pabst in Melbourne. After a sensational debut as a pianist at the age of 10, he earned enough money by his piano playing to study with Kwast in Frankfort, and Busoni in Berlin. His meeting with Grieg in 1906 and the friendship that ensued was a decisive influence in his life, and it was he who popularized the A minor Concerto. Grainger was among the first, too, to champion the music of Delius, Cyril Scott, Herman Sanjour, our own still neglected Arthur Flickensher, and many others.

As a composer, Grainger utilized the folksongs of many nations. Even his original compositions are folkloric in essence and style. Many, like *Country Gardens* and *Shepherd's Hey*, have long since become household works. His finer efforts, however, such as *The Marching Song of Democracy*, *Green Bushes*, *Jewish Medley*, and the *Tribute to Foster*, have been shamefully neglected. True, Grainger preferred to write in the smaller forms and for small combinations, in which he often used such "homely," as he called them, instruments as the banjo, the harmonium, and the marimba. But bigness is no criterion of greatness or worth and it is safe to say that Grainger's music will be enjoyed long after the cerebrations of more touted contemporary composers are forgotten.

In closing, no more fitting memorial could be paid Grainger than for Columbia to re-issue on an LP some of the masterly and stirring piano discs he made in the 1920s and 30s, not only of his own compositions, but of the Bach organ transcriptions, the Chopin B flat minor Sonata, the Schumann *Etudes Symphoniques*, and other works. Grainger's own recording of the *Jewish Medley* is not only one of the greatest exhibitions of piano playing on records, but one of the best sounding as well.

SIR THOMAS BEECHAM

London.—Sir Thomas Beecham, noted English conductor, died on March 8 after several months' illness. In addition to his successful career in England, he had been guest conducting American orchestras since 1916. A panorama of Sir Thomas' life and career will appear in the May issue of *MUSICAL AMERICA*.

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